

PLUS CD-ROM Type toolkit: fonts, font-builder, video lessons and more!

Adobe Photoshop

Working with Text



FocusGuide
From the makers of **Computer Arts**

Add impact to your images
with Photoshop's awesome
Type tools



**132 pages of easy-to-follow tutorials and expert advice
to help develop your Adobe Photoshop skills**



Reverting to Type...

Adobe Photoshop isn't all about pictures. Make your designs even more appealing with the help of the Type tools...

Working with Text might seem like a strange topic for a guide to Photoshop, but elements of text are essential to many of the images we see around us. Think of posters on the street, flyers in pubs, even birthday cards and invitations: they all depend on combining text with images to get their message across.

On a more artistic note, illustrators also sneak elements of text into their images to reinforce their central themes. For example, you'll often see characters or words creating an abstract background pattern, or a secondary point of interest. Photoshop is the ideal tool for doing this, because it enables you to distort the text and integrate it seamlessly into your image with the use of layers and blending modes. Text elements are also created as vectors, which makes them beautifully flexible: you can scale them up and down, stretch them and distort them without any loss of image quality.

Over the next 130-or-so pages you'll see just how versatile Photoshop's Type tools can be. Whatever text effect you're hoping to create, we'll show you the best way of achieving your goals, starting with mastering the most basic features and options, right through to our more complex final project.

On your bonus CD-ROM you'll find a bumper collection of type-related resources to help improve your images further still. These include video tutorials to get you started with the Type tools, hundreds of free fonts for you to install and keep, and a trial version of the FontLab font-creation software. We've also thrown in the latest demo version of Photoshop itself. So if you haven't yet witnessed the new features of Photoshop CS, give it a spin and see what you think!





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Finding your way

Our handy icons hold the key to a wealth of additional information. Here's what they all mean...

With so much ground to cover on the vast subject of text and typography in this Focus Guide, it's been hard work fitting everything in. That's why you'll find the special icons that occupy the margins on each page so useful.

As you leaf through the pages, you'll find a range of eye-catching symbols, each of which indicates an extra nugget of knowledge. The icons enable you to identify exactly what kind of information you're dealing with – for a guide to icon

categories, see below. These handy hints and tips are always relevant to the topic that's being discussed, and will help you develop your Photoshop skills that little bit faster.

Our writers are always experienced Photoshop experts who regularly contribute to our sister magazines, such as *Computer Arts*, *Computer Arts Projects* and *Digital Camera Magazine*. So you can rest assured that all the information they provide is both authoritative and thoroughly tried and tested.



On your CD-ROM

Tutorial files, trial software and more besides is included on your CD-ROM. Every now and then we remind you of this by flagging up the disc icon and listing what's on it. Handy, eh?



Take note

You'll find a number of these nuggets of knowledge scattered throughout the Guide. They're crammed with useful information that complements the main text perfectly.



Top tips

This indicates an expert tip. Anything sheltered beneath this icon is guaranteed to reveal a useful text-based tip, or advice about Photoshop's range of Type tools, options and features.



Watch out!

The 'skull and crossbones' sign means proceed with caution. You'll find some important points outlined below this icon, which you should certainly take seriously.



Further information

We'd like to tell you absolutely everything, but there's just not enough space. Instead we refer you to other useful resources, such as websites and specialist books for further reading.



Links

When we refer to a website, we may pull out the web address in the sidebar to make it easier for you to read and remember.



Shortcuts

Carrying out common tasks again and again can get a little tedious. Our handy shortcuts show you how to carry out these tasks with a few deft key-presses, saving you lots of time and effort.

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Chapter 1

THE HISTORY OF WRITING AND TYPOGRAPHY

In this chapter...

- ☐ Learn about the origins of the written word
- ☐ Find out how early fonts and typefaces were developed
- ☐ Look around you for inspiration in everyday life
- ☐ Identify the different parts of a letter and why they're important
- ☐ See the difference between aliased and anti-aliased text
- ☐ Understand why HTML text is sometimes the better option

Before opening Photoshop, we'll look at the role that text and typography play in our visual culture. We see words every day, but have you ever stopped to think about what they do?

Forget Photoshop for a moment. In fact, consider the world outside your computer altogether (I know, it's scary). As artists and designers we live in a world of inspiration, where any smell, sight or sound can give us ideas, influence our thought patterns and generally help to mould the work we create.

Typography and text-based elements are no exception; here are just a few examples from everyday life: the numbers on a telephone keypad, road signs, book covers, magazine articles, logos on tinned foods, text messages, television titles and captions, clothing labels, calendars, your passport... the words

you're reading right now. Text is everywhere, but we can simplify our understanding of it as artists. There are two main aspects to consider when looking at all of these examples – the meaning of the text and its design.

The right words

Words are there for a reason; to entertain, describe, instruct, inform. So it's important that we choose the right words to do the job. If you're describing perfume, you don't refer to it as a 'stench' but a 'scent'. And if you're writing down directions for someone, then something like 'henceforth unto the street of two



Page 12 Get inspiration from examples of text around you – what is its role?



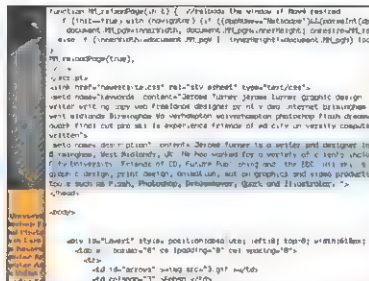
Page 14 Consider the best ways to approach your writing in Photoshop



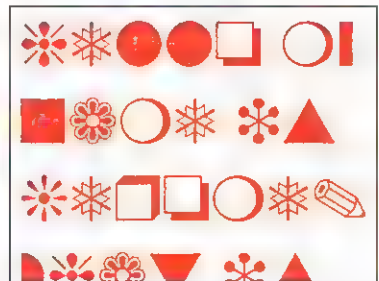
Page 15 Learn about the development of some commonly-used fonts



Page 19 Identify the different parts of a letter, such as ascenders and descenders



Page 20 HTML text in web pages can be used by search engines



Page 21 Some fonts are more suitable for websites, others look better in print

lanes' is long, wordy and more confusing than 'straight on to the dual carriageway'. Every new appearance of text needs to be tackled in a different way, and while it's not the remit of this book to be teaching copywriting and general writing skills, we'll cover some elements of this where relevant.

Which type of type?

As you'll probably have guessed, most of this book will cover how we show off the words we use. This will include considerations such as which font to use, the spacing between letters, the height of the text, how a paragraph is put

together, alignment, colouring... the list goes on. The good news is that we can address all of these considerations with Photoshop.

Naturally, word processing, web page design and desktop publishing tools such as Word, Dreamweaver and Quark respectively are better suited to creating larger bodies of text. But when it comes to digital and graphic design, you'll be reaching for Photoshop, and you'll be pleasantly surprised by just how much you can do with text. In this first chapter we'll look at the history of typography and discuss a few general points before starting work with Photoshop itself.

Looking around you

The best place to find text-based inspiration is... everywhere! So get out and about



Walker Evans

The American photographer Walker Evans was famous for documenting the world around him in a frank, honest way, and this extended to his fascination with signage in all its forms. You can find collected examples in the book Walker Evans: Signs published by Thames & Hudson, and available from amazon.co.uk.

Sitting in front of a computer all day can become pretty mind-numbing, in the most literal way. And since working through this book will involve spending quite a bit of time staring at your computer screen, it's a good idea to appreciate early on where inspiration can be found. Get out of the room you usually work in and you'll find examples of text almost instantly – even better, leave the building altogether! Look at how paragraphs are displayed in newspapers, how sentences are laid out on cereal

packets, how words are put together on shop fronts, how shapes work together to form parts of words.

Getting out and about isn't just about finding inspiration either. Use this time to recharge your creative batteries. If you're experiencing artist's block, trying to force your way out of it can just make things worse. So relax, breathe in, breathe out, go for a walk, empty your head. You'll find this a big help when you come back to working, and it's an exercise that can be used again and again, in all your creative work.

LOOKING AT SIGNS

Road signs do a particular job. So how does typography help?

Road signs flash past us every day as we drive from A to B, but have you ever considered just how important their design is? Different colours are used for directing us to a location or warning of danger (black on white); to show that we're travelling on a motorway (white on blue); or to highlight places of cultural or historical interest (white on brown). The fonts used are usually 'sans-serif': flat or round-ended, rather than having 'feet' as seen in newspaper print. This makes them easier to decipher from a distance. You'll need to have similar considerations in your own typography work, so note how effective different designs are.



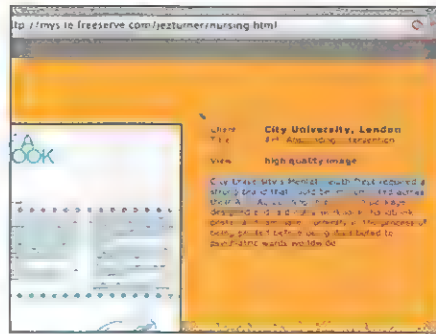
With no road signs, where would we be? Driving aimlessly around with no idea where we were going, that's where

Specialist text applications

Photoshop isn't always the best tool for text – sometimes you'll need other applications

Photoshop is a very clever bag of tricks, but that doesn't mean it's the ideal tool for every kind of project. Designers and artists often find it useful to work with a whole stable of specialist applications to produce the results they need, so it's useful to know what text-creating alternatives are out there.

That's not to say that Photoshop's text-editing tools aren't up to scratch – far from it. They haven't always had the best reputation, but they have come on leaps and bounds in recent versions. Photoshop is likely



Using HTML text, instead of creating text in Photoshop, allows users to select and copy text from websites

to cope with just about any text effect you want to create, so don't be afraid to try it before the rest.



Long text

If you're considering creating an image with more than a sentence of text, it's a good idea to type it out first in something like Word. It's much easier to edit at the typing stage – you can always cut from Word and paste into Photoshop later.

TEXT OUTSIDE PHOTOSHOP

- ☐ **HTML TEXT** If you're creating a website and require text that's searchable, selectable by the user or that can be recognised by a search engine, then you'll need use HTML text (see page 20).
- ☐ **PRINTED PARAGRAPHS** If you're making up large paragraphs or pages of text, they'll need to be created in Word, or in a layout tool such as Quark or InDesign. This will make it easier to type and edit your text, and such applications will also render the text better when printing.
- ☐ **3D TEXT** You can simulate some 3D effects in Photoshop, but you can't create fully-editable 3D text objects, as you can with applications such as 3D Studio Max or InfiniD.
- ☐ **VECTOR TEXT** Some applications including Photoshop enable you to manipulate text as vectors, giving you greater flexibility in editing and moving your text. Once text is flattened or 'rasterized', it can't be edited.



Other text

Later we'll look at how other applications can be used to do the jobs that Photoshop can't – for example, producing simple 3D text in Illustrator, or HTML text for the web in Dreamweaver. Nothing too complicated or involved, but enough to show why Photoshop can't manage it.

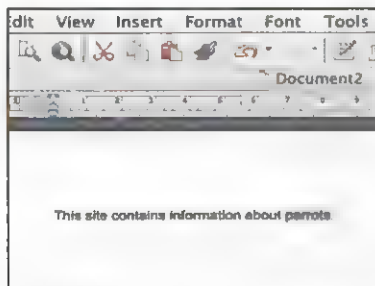
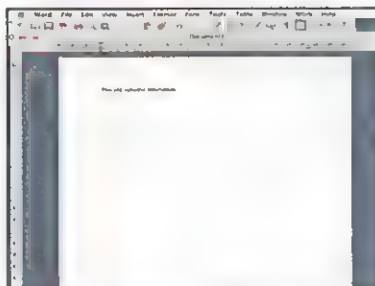
How to write

Even if you're only writing a few words, think about what you're trying to communicate



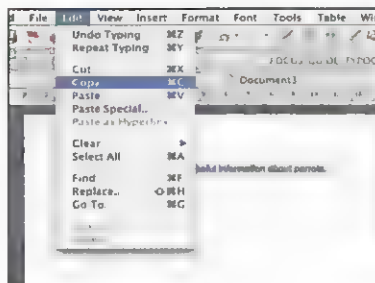
Writing exercise

In most cases, people think carefully about how text is put together and used to evoke a certain mood or convey a message. Sometimes though, this can be approached very badly. As an exercise, try to find examples where you think a piece of writing could be improved and consider how you'd tackle it.



Choose your words

They say a picture paints a thousand words, but a thousand words are not necessarily better than one. Or as someone else put it: "A man who uses a great many words to express his meaning is like a bad marksman who, instead of aiming a single stone at an object, takes up a handful and throws at it in hopes he may hit." That someone was Samuel Johnson, lexicographer (1709-1784).



If you're writing something, then it's for a reason – whether to inform, educate or entertain. So, if you feel lost for words, it may be helpful to make some preliminary notes. What are you writing? Who is it for? What do you hope to achieve using these words? What will one word lend to the piece over another? How can you best describe or illustrate a point?

Once you've established these points you can start typing on your computer. Open a text-editing application such as Notepad (on a PC) or Simpletext (on a Mac), or even Word, if you're more comfortable using it. Type straight into the application – don't worry about fonts or type size at this stage.

Use the usual text editing tools to fine-tune your writing. Read it out loud to see how it sounds. Does it feel natural or more formal; more to the point, is this tone relevant to the writing? You can always alter your words at later stages, but you'll probably find that doing so in your text application is easier than doing it in Photoshop – especially if you're dealing with a lot of text.

When you're happy with your words, you can copy them ready for use in Photoshop. Highlight the text and click **Edit > Copy** (you'll generally find the Copy function under the Edit menu), or use a shortcut, which will probably be [Control]+[C] (PC) or [Command]+[C] (Mac). Then, in Photoshop, you simply need to start using the Type Tool and paste the words in.

The development of fonts

Many of the fonts we use today wouldn't exist without the hard work of a few people

Selecting fonts from a menu on your computer is perhaps a little too easy – it belies the history behind their development and transition to common usage. In the fifteenth and early sixteenth centuries, a few men developed the typefaces we now use every day; Jenson developed the roman style, Caxton worked on gothic fonts and Griffo created italic fonts.

Then it was over to printers, such as the Frenchman Claude Garamond, who saw fit to not only develop new fonts, but also to make them readily

available to a wider audience (other printers) at an affordable price. Garamond's own type was based on Griffo's roman font, and heralded a major shift from hand-drawn type towards mass production.

Johannes Gutenberg's (1450-1480) printing process was one of the first to directly address the issue of mass producing books, which had until then been hand-scribed. Metal letters were produced from moulds, then placed in a matrix to form a page of text. This was then inked, and pressed on to paper.



Block printing potato style

Printing with blocks seems pretty outdated, but you probably did just that when you were a child. If you ever cut a potato in half, carved out a shape, dipped it in paint and splodged it all over paper, then you were a typographer... well almost. And there's no shame in trying it again now – it might help you appreciate the work that went into printing in the old days.

CALLIGRAPHY

Get back to the old school with hand-drawn lettering

Calligraphy is a form of decorative, artistic writing that has been practiced since the days when all 'type' was produced in this way – before the technology to mass-produce books existed. Even then, there were different fonts such as rustic, carolingian and blackletter (referred to as bookhands), which were written using a quill on materials such as vellum or parchment. These days, unless the intention is specifically to create a certain atmosphere – perhaps on a wedding invitation – calligraphy is rarely this intricate, with modern day influences affecting how the individual interprets and produces their own work.

perhaps is maybe too early – it belongs to the fifteenth and early sixteenth century roman style. Caxton worked on gothic to printers such as the Frenchman Garamond who made them available to a wider audience by Griffo's earlier roman font and heralded

There are calligraphic-style fonts in Word and Photoshop, although they're often more decorative than legible

www.studioarts.net/calligraphy/lesson.htm

Early writing

People have been writing in various forms for thousands of years – so how did it start?



Pictographs

We still use pictographs – universally recognised simple images – every day of our lives. In looking for a public toilet, we recognise the symbols for 'ladies' and 'gents'. We understand that an image of an envelope on a website is inviting us to send an email. A tick on a page represents a positive response, a cross is negative.

Any caveman would have told you that feeding yourself took priority over writing your memoirs, so it's only natural that they used sharpened stones to kill, skin and prepare animals before realising how useful they were for scratching images on to walls as well.

At first these were crude depictions of daily events, such as hunting or farming. In many ways though, this was the earliest form of writing, the only difference being that we can now describe things with words, as well as with pictures. In

time, symbols were developed that were more instantly recognisable and quicker to draw, and clay was used instead of walls – it was portable. Pictographs were used by traders to describe and account for their wares and, as they became widely used, these developed into more abstract shapes relating to spoken words.

Alphabets were first developed between 1700 and 1500 BC, and the first form of writing to run from left to right arrived with the Greek alphabet in 400 BC.

IT'S ALL GREEK...

The Greeks invented 'pen and paper' writing and folded pages

Despite the increasing use of computers and keyboards, we still use pen-and-paper on a daily basis. So who have we got to thank for this? Well, the first means of writing in this way came from the Greeks, who used a metal, ivory or bone writing implement (called a stylus) to write on wax-coated tablets. These tablets were even made in hinged pairs, in order to protect the writing inside – the first example of the use of folding pages. Another Greek – the scholar Cadmus – also produced the first written letter, a text-based message written with the intention of it being passed from one person to another.



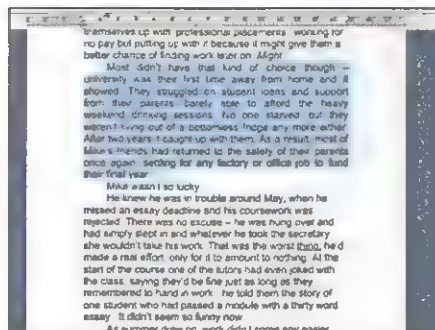
The Greeks had ivory styluses and wax-coated tablets – now we have the Wacom stylus pen and graphics tablet

Technical terms for text

There are a number of terms that will crop up when you start using type on computers

If you've ever used text on a computer, and then had to edit or format it, you'll know there are many different terms used. In many cases it's pretty clear what's going on, as the names of functions, tools and features match what they do. However, a lot of less obvious terminology has survived from the days of more traditional typesetting.

Don't let this worry you too much though – in Photoshop at least, most of the text and editing controls are pretty user-friendly. We'll come to specific uses of text in Photoshop



Here you can see the highlighted text has been edited so that the alignment is 'justified' – one of many terms we'll get used to

later on, but for now it may help to familiarise yourself with some general typography terms.



Definitions

To find out more about typography and desktop publishing terms, try one of the ever-popular about.com sites, namely the glossary at <http://desktoppub.about.com/library/glossary/bglossary.htm>. This defines terms such as kerning and leading, among others.

WHAT DOES IT ALL MEAN?

LEADING describes the vertical space between lines of text in a paragraph, referring to the lead strips that were placed between lines to measure spacing in typesetting.

KERNING describes the horizontal spacing between pairs of letters. Its value can be reduced to make letters work together visually.

TRACKING is the horizontal spacing between letters in a whole word and, as a result, between words in a complete sentence or paragraph.

JUSTIFIED ALIGNMENT If you set the alignment of a paragraph to 'justified' it will adjust spacing between words to create a straight vertical edge on the left and the right of the text column.

HYPHENATION This decides how (if at all) long words are broken up when a word is too long to fit into a line of text. Newspapers will often split a word over two lines, while magazines (like this one) usually don't.



Don't get bogged down

You can spend all day reading the manual, but at some point you'll need to just have a go. Play around with your text editor's settings, and you'll soon grasp how letters can be spaced, words set out, and paragraphs aligned.

Aliased and anti-aliased text

Sometimes text is blurry and sometimes it isn't – read on to find out why this is



Other anti-aliasing

Anti-aliasing appears quite frequently in Photoshop as an on/off setting for various tools. If it's a selection tool, it defines whether the edge of the selection has a 1-pixel feather: a soft graduated edge to allow for blending. In painting tools, it means the edge fades, in the same way it will at the edge of a text character. Basically, think of it as a softening feature that allows edges to blend into whatever background they lie on.

Anti-aliased and aliased. These might be phrases that you've heard before, but what exactly do they mean? Well, in respect of text – and you'll particularly come across the terms in relation to text in web pages – it basically describes how the edge of the character blends with the background.

If a letter is written with an 'anti-aliased' setting, then the edges will be blended into the background – semi-transparent pixels will actually be placed around the edges of the letter. This is particularly

useful if the text is very large, as it cleans up the digitised, blocky edges you would otherwise get. However, if the text is small, anti-aliasing will make it very difficult to read, because the edges will be blurred.

If a letter is not anti-aliased, the contrast between its edge and the background is hard – there are no transparent pixels to blend the character in. So if the letter is white on pink, the letter will just be rendered in white (and no other shades). This makes smaller blocks of text much easier to read.

ANTI-ALIASED TEXT IN PHOTOSHOP

Photoshop offers various anti-aliasing options for text

Now we know what anti-aliasing is, what does Photoshop have to offer? You may have noticed 'anti-aliased' tick boxes for various other tools – this basically decides whether the tool should select, recognise or paint soft (anti-aliased) or hard (not anti-aliased) edges. However, Photoshop's Type Tool also offers not one, not two, but four anti-aliasing options! You can choose to make the edges of text Sharp, Crisp, Strong or Smooth, or use no anti-aliasing at all. This might seem like overkill, but it doesn't hurt to have these options available, and we'll see how they can be used later on in this book.




The top piece of text here has the anti-aliasing set to 'smooth' – the bottom piece has no anti-aliasing

What's in a word?

What do you call the wiggly bit, the sticking-up bit and the round bit in a letter?

Unless you get really immersed in the world of typography or font design, you probably won't need to know the technical terms for the different parts of a letter. However, it does help to know what we're talking about if you come to edit fonts. 'Ascenders' need to be watched so that they don't touch the 'descenders', or worse still, the 'baseline' of the line above. You will also need to watch out for 'bowls' filling when typed in very small sizes, and the same goes for letters with 'counters'. And typefaces that



Knowing your way around the bowls, ascenders and descenders of letters will help when it comes to discussing font shapes and styles

have large 'x-heights' may appear too heavy in a paragraph, as there is less white space between lines.



Font design

Try to remember the terms explained here, but don't worry too much about them. They only really apply if you start designing fonts and have to worry about spacing between letters. We will use these terms in this book, but not too often.

STRUCTURE OF A LETTER

Baseline – the line that the main body of each letter sits on, i.e. not the tail end (descender) of a letter like 'g'.

Counter – letters like s or c have partly enclosed shapes called counters. Watch out for them filling at small file sizes.

Ascender – the part of any letter, such as the 'h' here, which extends above the x-height (see below).



Bowl – letters such as o or p have bowls: enclosed shapes which can be prone to 'filling' at smaller sizes.

Descender – the opposite of an ascender, the part of a letter which hangs off the bottom of the baseline.

X-height – the height of a letter, excluding any descenders or ascenders – in this case, just the bowl of the p.

Working with HTML text

Photoshop text can look very pretty, but there are some things only HTML text can achieve



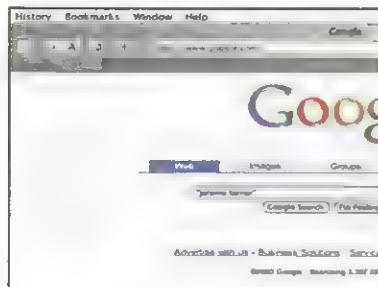
Fast loading

Another benefit of HTML text over Photoshop images of text is that it loads a lot faster when used on web pages – almost instantly. If your page is very text-heavy this is important, as people don't like to wait around for pages to load, especially if all the text has unnecessarily been placed in an image file.



Pushy HTML

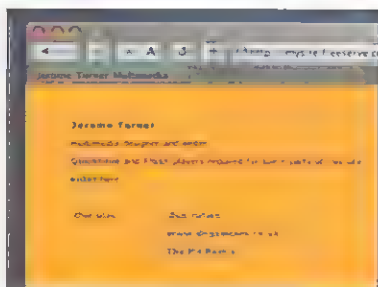
One problem with HTML is that unless you know exactly what you're doing (and it can get pretty complicated), your text is prone to being pushed around the page in odd shapes, depending on the browser the viewer is using and their settings. Image files don't reshape like this, so if you want to make sure that your text looks exactly right, consider making it up in a Photoshop file.



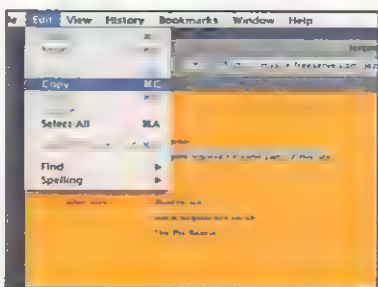
1 Open a web browser such as Internet Explorer and go to www.google.com. In the search field, type "Jerome Turner", making sure you include those speech marks so the search is only for pages containing that exact phrase. Then hit [Enter] or Google Search. Most of the best matches relate to one of my websites.



The search results are determined by the search engine matching the search term "Jerome Turner" with two kinds of HTML. The first kind, meta-tags, are bits of text, such as lists of words or descriptions, which the search engine can use to identify a page – they're not visible on the page itself, but are made up in an HTML editor. The text highlighted as shown is a 'description tag'.



2 Secondly, HTML text appears in the content of a page. Click on the www.jerometurner.co.uk link and you'll see the page itself – all the text there is HTML text, and can therefore be used by search engines to identify your site, in addition to the invisible meta-tags.

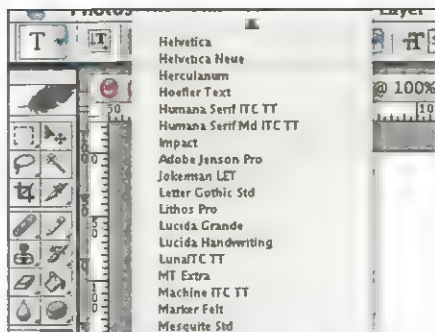


3 Another benefit of HTML text is that you can highlight and copy it from a web page – useful if you want to share text from a site. Highlight some text from my page, then do Edit > Copy, and try pasting it into Word. Photoshop text doesn't do any of this because it's always saved within an image file – so if you're creating a page with a text that needs to be searchable and can be copied, go for HTML.

Choosing fonts

One of the biggest decisions that you'll make when working with text is what fonts you use

Picking a font is probably the most significant factor that affects how your text looks, and how it's read or interpreted. Applications such as Word allow us to use a wide range of fonts, from the simple Arial or Times, to the more extravagant French Script or Party, right through to the downright crazy Webdings. Photoshop also offers a wide range, perhaps the widest range you'll have ever seen in a design application. And while the selection might seem a little bewildering, it's always better to have more options than you need



Fonts, fonts and more fonts. Photoshop offers a wide range, as we'll see later on – you'd be hard-pressed to make use of them all

at your disposal – the chances are that you'll only ever use around a quarter of all the fonts available.



Identify pros and cons

Take a look at any piece of printed text from everyday life – a newspaper, a logo or even a crisp packet. Why does that particular font work? Does it convey the right identity – for example, that of a particular brand? Is it innocuous enough, so that you notice the content and not the design, such as in a magazine article? Could a better font be used?

WHICH FONT?

- **ARIAL OR HELVETICA** are most commonly used to create blocks of 'readable' web text. They don't feature any fussy serifs (small decorative lines added to a character, as in the Times Roman font used in the introduction above), and are legible at very small sizes.
- **TIMES AND NEW YORK** are 'serif' fonts more commonly used in newspapers or other printed materials. These are still legible at small sizes, but when viewed on the web can be harder work.
- **ZAPF DINGBATS AND WEBDINGS** are fonts made up of images which are not meant to be read as letters, for example arrows or stars.
- **VT100 AND MARKER FELT** can be used to simulate particular effects – computer type and a felt tip marker, respectively.
- **ARIAL BLACK AND ARIAL NARROW** are examples of fonts which are variations of a similar font, in this case Arial.



On the web

Here's an article about choosing fonts by someone in the advertising trade: www.mymommybiz.com/adviceandresources/choosingfonts.html. There are plenty of similar articles about fonts and how to choose them – everyone has their own ideas. Simply type "choosing fonts" into www.google.com and you'll see what we mean.

WORKING WITH PHOTOSHOP'S TYPE TOOLS

We've looked at type and how it can be used, so it's about time that we got started with Photoshop. This chapter will introduce you to the Type tools at the most basic level

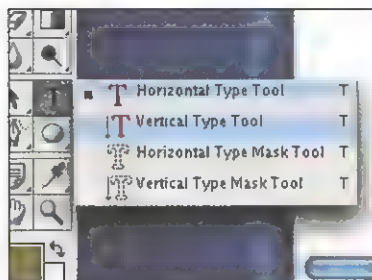
In the opening chapter we looked at text and typography in general, and also discussed how various aspects were relevant to Photoshop. As with any new skill or medium, it's often a good idea to read up on these primers, as they can help to influence and inform decisions about your work as you progress. However, if you just want to cut to the chase, and begin using the Text tools in Photoshop, then this chapter will introduce the most basic elements you need to get started.

Text in Photoshop

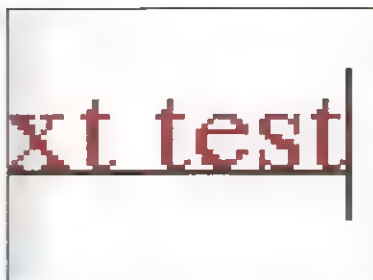
If you're new to Photoshop, or even if you've been using it for years, you

may not be that well acquainted with the Type Tool. Despite being a powerful feature, it often seems to get lost in the toolbar and, similarly, tracking down related elements such as the Options bar can also be something of a problem.

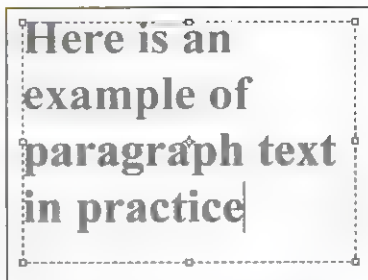
The reality is that many people will have been working with Photoshop for a very long time without even realising that it could be used to create text, or will have assumed that it wasn't capable of doing what they needed. So we'll start off nice and slowly, making sure that you know where to find all the most important options at your disposal. Then, in subsequent



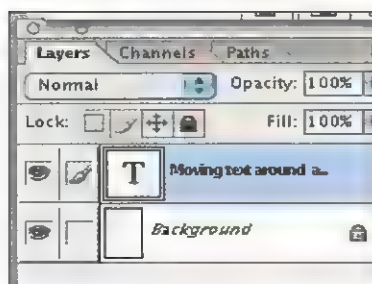
Page 25 Locate the four different Type tools and their relevant settings



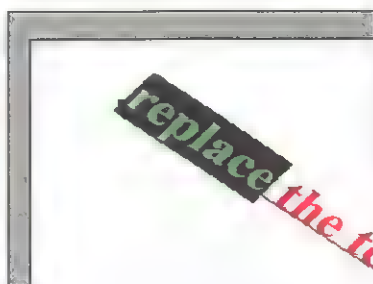
Page 26 Enter text using the type tool – a simple process to start us off



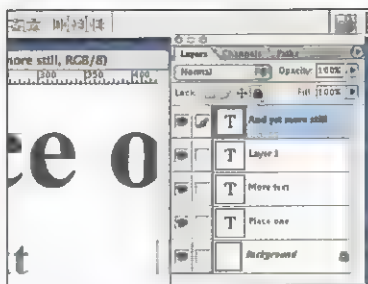
Page 28 There are two ways of typing – point text or paragraph text



Page 29 Type is created in new layers – learn how these work



Page 30 Rotate text using Transform; we'll look at more movement tools later



Page 31 See how to enter, edit and move more than one piece of text

chapters, we'll start to explore the full extent of Photoshop's type-handling capabilities.

The basics

Before we get into anything too complex, we'll start off by learning how to use the Type tools to enter, edit and move text around in Photoshop. It might seem that all of this is pretty basic stuff, but as Photoshop is so versatile and flexible, there are various ways to go about different jobs. Entering and editing type isn't always as straightforward as you might imagine, but we can show you the easiest ways to go about doing it.

As we progress we'll build on this, and push these tools to their limits.

Multi-layered text

You can add more than one piece of text to a Photoshop file, but each entry is allocated its own layer, so we'll also be looking at how to edit and manipulate these layers. This is a Photoshop technique (more of a feature really) that you may already be familiar with, but type acts a little differently – it is still editable even if you move a layer around, or move the type within the layer. It's all useful stuff that you'll be happy you explored when it comes to using these features in the future.

Introducing the Type Tool

There are lots of things that the Type Tool can do – and a few things that it can't



Think first

If you ever consider rasterising text, it's always a good idea to consider why you're doing it first, and finding out if you can do the same thing with normal text. For example, if you want to change the size of the text, don't rasterise and then use the Transform tool, simply change the size of the text in the Options bar. This means you will still be able to edit the text again at a later date.

Every program has its limitations, and Photoshop is no exception. However, you might be surprised by just how much it can do with text. Basically, we need to consider Photoshop text on two levels – normal Photoshop text and 'rasterised' text.

With normal Photoshop type, we can choose a font, size, style and anti-aliasing option, as well as setting other controls in the Character and Paragraph palettes. We type the text, and Photoshop automatically places it in its own

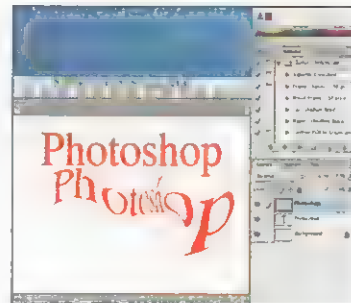
layer. We then have the option of editing the text at a later date, perhaps to correct spelling, or to add a word in the middle of a line.

'Rasterising' text is a process that says to Photoshop "Okay, we're happy with everything we've set up in the text-entering process, but we'd like to make some extra changes to the way the text looks". The type is translated into equivalent pixels, which are editable in the same way as any other Photoshop element, such as a photograph. However, the words themselves cannot be edited.

ONE STEP AT A TIME

For now, we'll concentrate on normal Photoshop type

Rasterising type allows for a lot more flexibility, but it does have its down-side. Most notably, type can't be edited once it's been rasterised, so if you need to change the words, you'll need to type the text all over again in a new layer, or visit the History palette to undo a few steps. In many cases, you won't need to rasterise your type anyway; you only need to do so if you want to apply filters, or subject your text to other creative processes, such as masking or making selections. We'll look at working with rasterised text in more detail in later chapters, but for now we'll look at what can be achieved using the standard Photoshop Type tools.

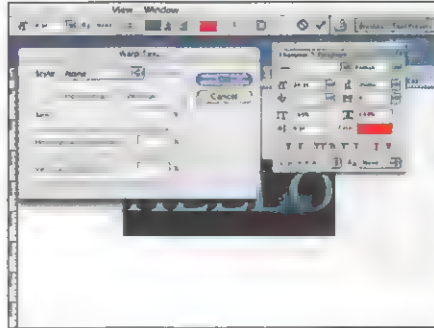


The top text is normal Photoshop text. The bottom piece has been rasterised, so the Liquify filter could be applied

The Type Tool and its settings

Let's take a closer look at the Photoshop toolbar and identify the Type tools

If you open Photoshop, it won't take you very long to find the Type Tool on the toolbar (see below). In general – and you've probably found this with other applications – anything relating to text or type is denoted using a 'letter' symbol, in this case the capital T. If you click and hold the T icon, you'll then see the three other Type tools, one for entering type in a vertical line and two for creating a 'type mask' (creating a selection in the shape of typed text). The settings that relate to the Type tools can be found in the



Two of the buttons on the Type Options bar open the Warp Text and Character/Paragraph palettes respectively; useful for extra editing of text

usual place – in the Options bar hanging just below the main row of menus at the top of the screen.



Character palette

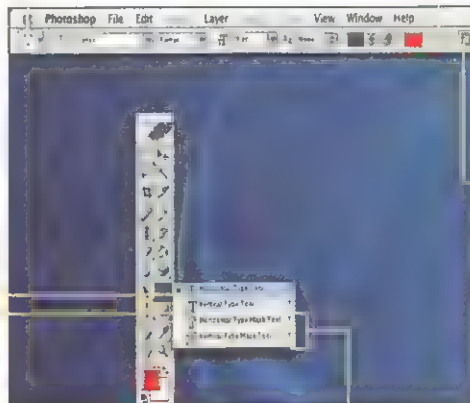
This palette doubles up on all of the options given to the user in the Options palette, as well as adding a few others for good measure. You may prefer to use this palette, as it combines everything in a compact box, which can be stored at the right of the Photoshop working area – useful if you have a widescreen monitor.

TEXT ELEMENTS IN PHOTOSHOP

Options bar – when a Type tool is selected, the relevant options and settings for font, size, style, colour and other characteristics appear here.

Horizontal Type Tool – click the icon on the toolbar to access the most commonly used of the four Type tools.

Vertical Type Tool – use this tool to write the letters in a column, rather than left to right. Note that the letters themselves are still 'upright'.



Create Warped Text – hit this button once you've selected some type – it opens a pop-up, allowing you to warp text in various shapes.

Toggle Character and Paragraph palettes – hit once to open (and again to close) these text-editing palettes.

Horizontal and Vertical Type Mask tools – these let you write text as a selection, so it can be used as a mask.

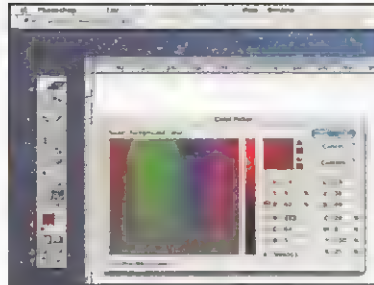
Type Tool – entering text

Now it's time to use the Type Tool to add text elements to a Photoshop file

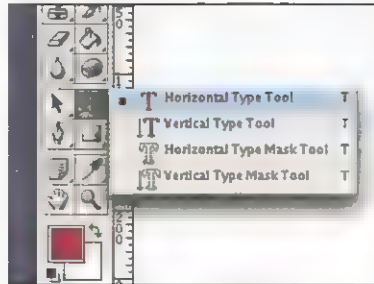


Choosing text colour

Notice that the colour you selected in step 1 on this page is shown in the Options bar when you select the Type Tool. This is the colour that the tool will type in, and can also be set in exactly the same way by clicking this preview icon on the Option bar.



Open Photoshop. Select File > New and make your image 800 pixels wide by 500 pixels high, 72 dpi, with a white background. Note that the Layers palette initially only shows one layer: the Background layer. In the toolbar, click the Foreground Color preview, and select a dark colour with which to type on to the white background.

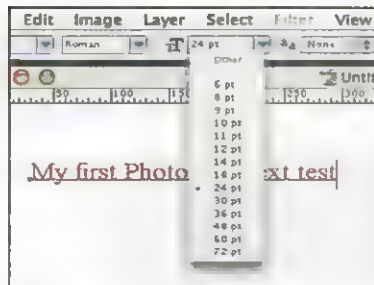


Select the Type Tool – you will find it on the toolbar, depicted as a capital T. Click and hold the mouse over this icon so that all four Type Tools appear, and check that you have the Horizontal Type Tool selected. Then place the cursor at the top-left of the canvas and click the mouse.

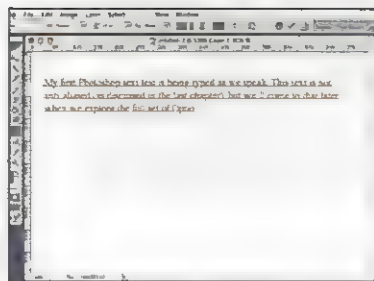


Text layer

Notice that new text is inserted into its own stand-alone layer, which is automatically named according to the text that's typed. As long as the text isn't rasterised, you can recognise a text layer, as it's depicted by a capital T on your Layers palette – you'll soon get used to seeing that capital T icon!



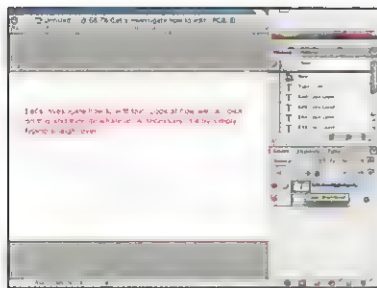
Start typing – just type anything you like for now. If you can't see any text appearing, it may be that the type size is too small. We will come to all these options later, but for now, try selecting a higher number in the size field in the Options bar.



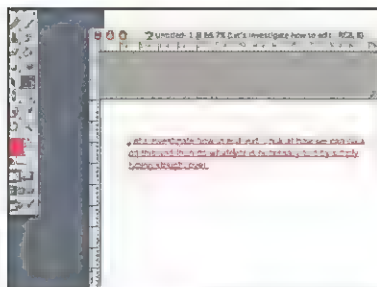
When you reach the edge of the canvas, hit [Enter] or [Return], just as you would if you were typing a letter – this shifts the text on to the next line. If you don't press [Enter], your text will flow off the side of the canvas.

Type Tool – editing text

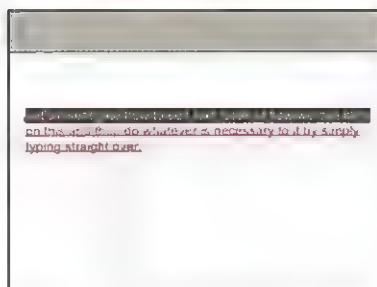
Once the text is written, how do you edit it?
Well, there are a few ways to go about it



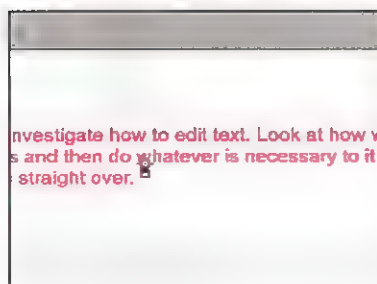
Open a new Photoshop file, or continue from the last tutorial. Type a couple of sentences in a paragraph, as shown here (hit [Enter] to start a new line). The first way to select all the text is very simple. With any tool selected simply double-click on the preview image of the capital T that represents the text layer in the Layers palette. The text will be highlighted and the Type Tool will be selected.



If you type with all the text selected, your new words will replace the old ones – exactly as if you were using Word. However, you might not want to edit all of the text. So, with the Type Tool still selected, click on the text once to deselect it.



Now, clicking once on the text identifies that you're targeting the Text Layer. Double-click a word in the paragraph and it will become selected. Or (and this is very clever) do three quick clicks in succession to select all the words in the line, four quick clicks to select the whole line or five clicks to select the whole paragraph. At any time, one click on the selected text de-selects it.



Now you can type over or delete your text. One final thing to keep in mind – you can only make these changes using the Type Tool. Also make sure that when you edit, the Type Layer is properly targeted (just click once on the text – you'll see your Type cursor flashing). If you click in an empty area, Photoshop will think you're trying to start a new piece of text on a new layer (as shown).



Simple text

If you're looking to clearly pass on a message, remember the age-old saying: "Never use a long word if a short word will do." So replace over-complicated words – they don't make you sound clever or well educated, they merely increase your chances of alienating your audience.



Selecting text

If you have problems selecting a piece of text, and are concerned that you keep accidentally starting new pieces (check to see what's shown in the Layers palette – are there rogue layers there?), there is another method for selecting your Text Layer. With the Move Tool selected, right-click (or [Control]-click on a Mac) on the piece of text in the canvas, and a menu will show which layers are under the mouse – then select the Text Layer from the menu.

Point type and paragraph type

There are two main ways of entering text in Photoshop – here's when to use them



My text disappeared!

When using point text, keep a keen eye on the end of the line of text you're typing. It's very easy to forget all about it, and then find it has run off the edge of the canvas, which means you won't be able to see it or grab it at that end. The best fix is to find the point where you should have ended the line, place the cursor there and then hit return.

On page 26 we looked at the simplest way to start adding text to Photoshop files. This was done by simply clicking the Type Tool on the canvas and typing. This method is called 'point type', but it may not produce exactly the results you're looking for. The text runs left-to-right and then runs off the canvas unless you start a new line by hitting [Enter], and it's fine if you're looking to manually create a paragraph of text by applying the end of lines and hyphenation yourself.

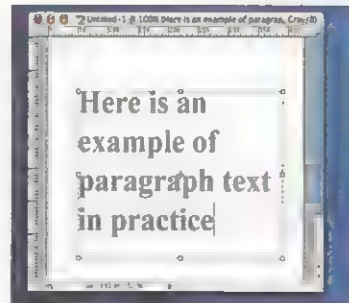
However, Photoshop can take

some the work off your hands when you're typing text. Paragraph text is created by using the Type Tool to define an area for the text, and then typing into it (see below). You don't need to remember to keep hitting [Enter] to create your paragraphs. Once the paragraph has been written, you can also set the hyphenation and decide how the justification is set – whether each line is aligned on the left, centred, on the right or fully justified. We'll be looking at how these features can be applied in detail later on.

CREATING PARAGRAPH TEXT

Create a box and then type into it – it's that simple

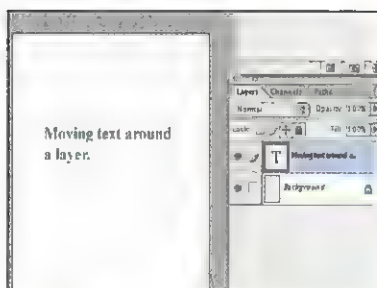
Select the Type Tool as usual. Then click-and-drag a rectangle on the canvas to define the area you want to type within – hold [Shift] whilst doing so to make this shape a square. As soon as you've released the mouse, the shape is created and you can start typing into it – note the flashing cursor in top-left of the box. You'll also notice that the handles on each side and corner remain active, so you can reshape the box at any time. Simply hover the mouse over one of the handles until an arrow icon appears, then click-and-drag again. We'll cover the various the settings in the Paragraph palette in the next chapter.



Paragraph type remains within the defined area, which makes typing longer text entries much easier

Moving type around a layer

Once text has been typed on to the canvas we can move it around the layer

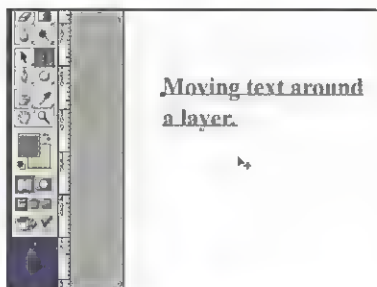


Continue from the tutorial on page 26, or start a new Photoshop file and enter some text using the Type Tool. Note once again that when you enter text like this, it automatically appears in its own layer, shown in the Layers palette. The layer is named according to the text typed, and depicted by a capital T. However, once typed, we can move this text around inside the layer.

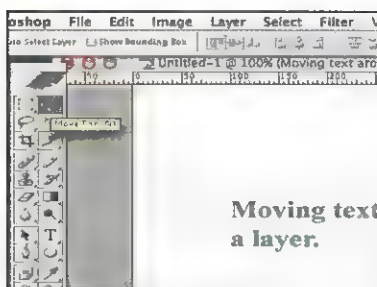


Info palette

While moving text around a layer, check the progress with the Info palette – if it's not already open select Window > Info. Once you've grabbed the text and are dragging it, you'll see the x and y values of the text (its position on the canvas) and, in the top-right of the palette, other values showing the displacement from its previous position.



There are two easy ways to move the text around. If you've just typed a piece of text using the Type Tool, make sure the text is still selected so that the baseline and flashing cursor show – if you don't see these you can select the text by clicking on the letters using the Type Tool. Then hover the mouse on an area of canvas away from the letters, and a move icon will appear.

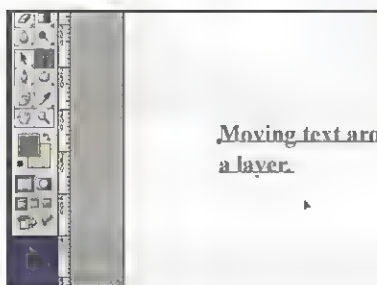


Then simply click and drag the mouse to a new position within the layer. You can change the position of the text like this as often as you like, and it's probably the fastest way of moving text, as you don't need to select another tool. However, you can also use the Move Tool, found at the top of the toolbar. Select this tool, and you'll notice that any previously selected text is now unselected.



No right way

In this tutorial we've looked at two ways of moving text. Neither is 'right' or 'wrong' – they can both be used in different situations, and this illustrates the versatility of Photoshop. Sometimes we may need to move text having just typed it, so we can use the Type Tool, while in other situations moving the text might come as an afterthought, so the Move Tool would be more useful.



Double check you have the right layer selected in the Layers palette (relevant if you're working with multiple layers) and then use the Move Tool to click and drag the text around. Notice that you now don't have to worry about selecting the text first.

Rotating text using Transform

We've seen how you can move text around the canvas, but you can rotate it too



Vertical text

As we'll see later, the Vertical Type Tool lets us type text in a column, but the letters remain upright. We can use Transform to create words that read vertically too. Type your sentence, then use Transform as described on this page. When it comes to clicking and dragging the rotation, hold down [Shift] – the rotation snaps to multiples of 45 degrees, so you can easily rotate the text 90 degrees.

On page 29 we moved Type Tool text around a layer, but there are plenty of other ways to manipulate text. We'll cover the whole spectrum throughout the course of this book, but the next natural progression is to rotate text.

This process makes use of Free Transform, which is not a tool as such (you find it in the Edit menu, not on the toolbar), but more a set of controls which are used to reshape and resize layers. When selected, Free Transform draws a frame around the layer, which is then

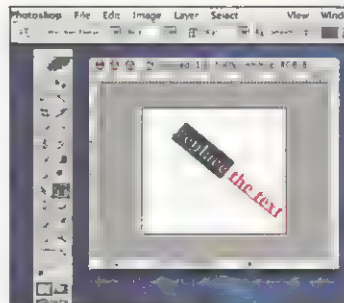
manipulated using the handles at the corners and edges, before [Enter] is hit to complete the transformation.

When dealing with Type Tool text, the Free Transform option is pretty clever. We can make changes to the shape, size, dimensions and (as shown here) rotation of the text, and then edit the text content at a later date, for example to delete or replace a word. Of course, if you're using Paragraph type you won't need Free Transform because the paragraph bounding box offers the same options (see box, page 28).

ROTATE TEXT

Use Free Transform to easily manipulate your text

Start with a file containing a piece of text created using the Type Tool. It doesn't matter whether the Type Tool is selected or not, but don't select the text itself. With the appropriate text layer selected, hit Edit > Free Transform. This brings up a frame with handles around the text. Carefully position the mouse so that it's just outside a corner, and the 'rotate' arrows will appear. Then click and drag to rotate the text. Hit [Enter] and the transformation is complete. And the best thing? You can still edit the text – select the Type Tool and click in the middle of a word to select, replace or delete the text as usual.



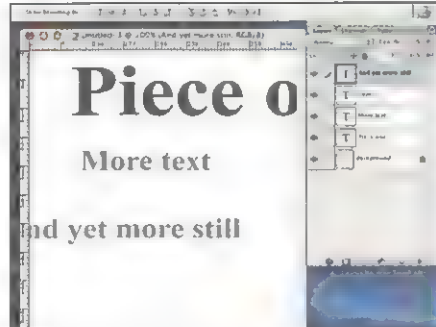
Once text has been rotated, you're free to edit as normal, then rotate or edit again – do both as much as you like

Multiple text entries

Sometimes you'll need to add many different pieces of text to an image

Photoshop can do a lot of wonderful things, and it has come along in leaps and bounds since version 1, always adapting to the variety of ways in which people use it. However, it can't do everything; more to the point, some functions which you'd assume would be quite straightforward can actually turn out to be quite fiddly.

One example of this is when you have several different pieces of Type Tool text in one image. If they're overlapping, it can seem quite hard to tell the layers apart and select the



With more than one piece of text on the canvas, it helps to keep your Layers palette nearby. Each layer can be controlled independently

one you want. However, it's easier than you think – it just takes a little perseverance and know-how.



I can't add text!

If you want to add some text on top of an existing text element, simply hold down [Shift] (the icon will change), and then click where you want your new entry to start.

TIPS FOR MULTIPLE TEXT FILES

TO ADD another piece of text to a file, make sure that no other text elements are selected, then click the Type Tool on an area of the canvas well away from other text entries.

TO MOVE text into position once it's been typed use the Move Tool, or click and drag using the Type Tool.

USE the Layers palette if you're having problems identifying a piece of text. Select the layer in the palette, then use the Move Tool, or double-click the capital T icon in the thumbnail to edit the text.

SELECT a text layer by [Control]-clicking on the piece of text, and then selecting it from the drop-down list.

TO REMOVE a piece of text and its layer completely, drag the text layer's icon to the trash bin icon at the foot of the Layers palette.



Why multiply?

So we now know how to add more than one piece of text, but when might you need to do this? Well, most graphic design jobs such as posters or flyers will need more than one text area.

It could also be useful mocking-up web pages, showing where the menu, main content or news section should be positioned on the page.

THE TYPE TOOL OPTIONS BAR AND PALETTES

We haven't touched on the full capabilities of the Type Tool yet; to do so we need to explore the Options bar and other palettes relevant to text editing and layout

Photoshop allows us to perform functions that would take ten times longer if performed by hand, and others that would simply be impossible without a computer. It's also probably the first package that a 'creative' would think of when a pencil and paper can't quite deliver the goods. And, while Photoshop hasn't always been renowned for its ability to handle text, typographers and designers will be impressed by the range of options and control available when dealing with type.

Options bar

You could probably get by perfectly well in Photoshop without ever

being aware of the Options bar – it's quite well camouflaged, hanging just below the main menus. Don't feel that you haven't been using Photoshop correctly if you're not familiar with the Options. It may well be that you've never had any need to call on them, or that you've simply (and perhaps subconsciously) ended up approaching Photoshop from a different angle.

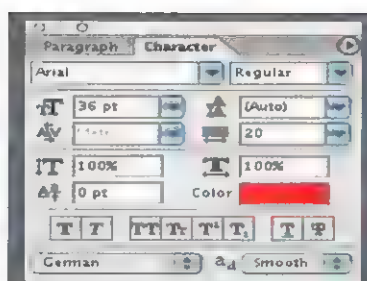
However, in this chapter we'll be taking a good look at the Options bar, in relation to the Type Tool at least. And, once you're familiar with these controls, you'll start to see how they can speed up your work, and you'll probably discover a few



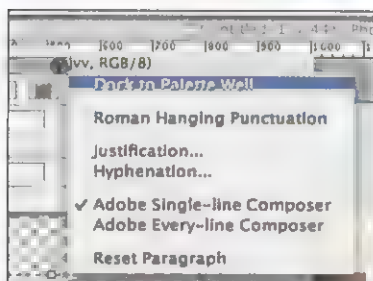
Page 34 Use the sliders in the Color Palette to choose a shade for your text



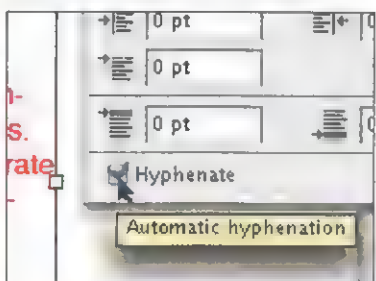
Page 36 Get to grips with all the Type tools to control how text is entered



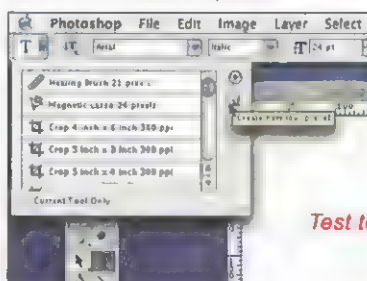
Page 38 The Character Palette is used to set even more options



Page 40 The Character and Paragraph palette menus have a few extra settings



Page 41 Check out the hyphenation options for dealing with those long words



Page 43 Create presets of type settings – great for those you use regularly

new settings which you'll be able to make good use of in the future.

Palettes

In addition to the Options bar, the Character and Paragraph palettes can be called up. The Character Palette sets typesetting controls such as word spacing, font and font size, while the Paragraph Palette is used to change the way paragraphs of text are laid out and arranged. Again, as many of these controls (the most useful ones at least) are doubled up in the Options bar, you may never have come across them before. They're not a part of Photoshop's default palette layout, so they need

to be opened up if you want to use them – then they hang below the Options bar.

Tool presets

Finally, having painstakingly set up the Type Tool to work exactly as you want, we'll be looking at how these settings can be saved as Tool presets. This is especially useful if you need to use particular settings again, maybe for a text job that crops up regularly. In later chapters of this book we'll look at some of these everyday examples, and we'll also see how the settings can be used more inventively, to produce some quite incredible results.

Choosing and setting colours

There are various ways to choose the colour of your type, so let's look at the Color Palette



Other slider types

You don't just need to try the HSB slider type in the Color Palette – there are various other ways of picking colours. Simply select them from the drop-down menu in the Color Palette. RGB sliders let you mix Red, Green and Blue, while CMYK (Cyan, Magenta, Yellow and Black) is best for mixing colours for print work. If you want to be sure you're mixing colours that can be seen on most computers, use the Web Sliders.

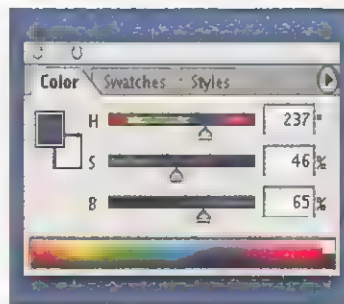
If you've ever used any of the Brush tools in Photoshop, then you'll probably be familiar with choosing colours at some level. The most simple way to select a colour is to click on the Foreground Color preview on the toolbar, and then drag the cursor around the Color Picker until you find what you're after. In the same window you can enter exact values, depending on how you want to mix your colour; according to Hue, Saturation and Brightness parameters, or Red, Green and Blue levels.

However, it can be a bit of a chore to use the Color Picker window because it needs to be opened and closed every time, and it usually gives you more options than you really need. The alternative to this is to use the Color Palette, which you'll find on the right-hand side amongst the other palettes. Using the drop-down menu (click the little arrow, top-right) you can choose your favourite way of selecting colours, and this will be stored and displayed in the palette for future use until you change it.

USING THE COLOR PALETTE

Try using the Color Palette instead of the Color Picker

Choosing a color with the Color Palette couldn't be easier. First double-check that the palette is open; it's grouped with the Swatch and Styles palettes. If you can't see it, open the Window menu and make sure it's ticked in the list. In the top-right of the palette is a tiny arrow – click it to get the drop-down menu and select HSB Sliders, which will show three sliders in the palette – Hue, Saturation and Brightness. Hue sets the colour (green, blue, red), Saturation sets the intensity of colour (from black and white through to very intense, like neon) and Brightness sets the shade (black, through greys, to white).



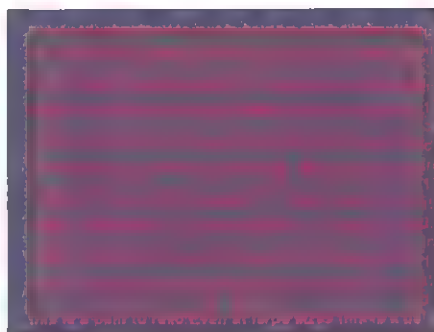
Here we've selected a Blue colour (Hue), which is quite rich in colour (saturation) and also quite bright

Readable colours

Some colours just aren't suited to being used for text, or as a background for text

We've probably all opened a magazine at some point and wondered why the designer chose to lay grey text over a light blue background, or white text over a light photograph, rendering it illegible. If something's worth writing, then surely it should be presented so we can actually read it.

Generally speaking, dark colours work well over light backgrounds, and vice-versa, as they contrast with each other. This especially applies to large blocks of text in a small font. If you're using a much larger font



Aaaargh, my eyes! No one in their right mind would bother trying to read something laid out in these colours!

(for a heading maybe), or using text in an abstract design, you might prefer to go for a less legible effect.



Dancing colours

Beware of colours that are so saturated and bright that they actually dance in front of the reader's eyes. This isn't just a phenomenon seen on screen – if you've ever seen bright neon red or pink on a dark, rich blue, you may have seen this yourself. The colours actually seem to wiggle on the page. Of course, this is also an effect you could use to your advantage, if you were looking to catch the reader's eye in a heading.



Natural colours

Get inspiration from colour schemes in nature and everyday life. They'll seem unforced when applied to your text and type designs, as we're so used to seeing them already.

COLOUR CHOOSING

- **BRIGHTNESS** values in your colours should be contrasted to make it easy to pick text out from the background. For example, dark blue text laid over a light blue background will create a crisp, clean edge.
- **SATURATION** in colours should also be checked. If the text or background colour is too saturated, it will glow uncomfortably on screen. Printers may also have problems recreating that same saturation.
- **HUE** is another consideration, although this is less likely to affect the legibility of your text. Aesthetically speaking though, bear in mind that some colours naturally complement each other; blue and orange, for example, or red and black.
- **TEST HOW** colour schemes work before committing to them. If you're typing for print, print out a test page to see how it looks; if you're creating text for the web, show the image to friends first.

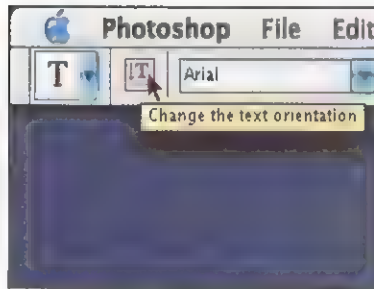
Type Tool options

The Type Tool options allow us to set a style for our text, and control how it's entered

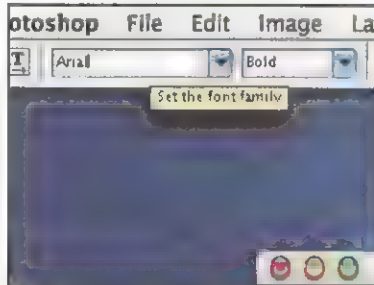


Options reminder

If you find yourself forgetting what each option in the bar does, place the mouse over a button (don't click) and after about a second, a 'tool tip' will pop up, describing the setting. Very handy.



Start with a new Photoshop file, and select the Horizontal Type Tool. In the Options bar under the menu you'll see that the Type options have been activated. The first of these, on the left, shows a T and two arrows, and toggling it changes the text orientation from horizontal to vertical. Click it and try typing – you'll see it has the same effect as using the Vertical Type Tool.

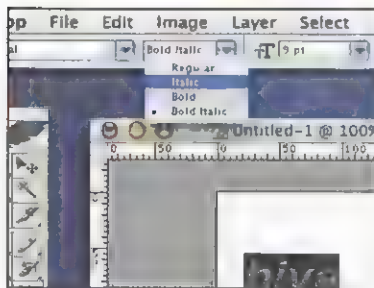


Next along, we can set the font family, which is another name for the type of font you'd like to type with – Arial, Times, etc. If you know the name of the font family you're after, you can place the cursor in the box and start typing until it displays; alternatively, click on the arrow for the full menu. Try both ways.

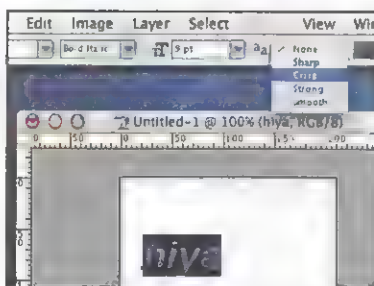


Aliasing for the web

If you're creating small text for the web, you're probably best-off using the None setting in the anti-aliasing section of the Options bar. The edges will then be completely straight, giving a sharp contrast against the background. The other settings are Sharp (sharpest after None), Crisp (a little less sharp), Strong (heavier edges) or Smooth.

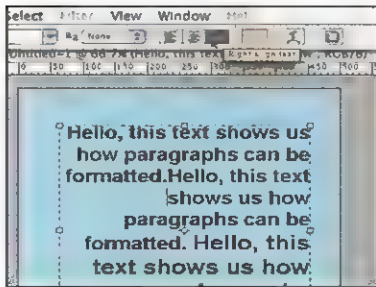


Depending on which font family you're using, the next box allows you to select one of various font styles. For example, using the fonts on our system the Mesquite Std font family can only be typed as Medium text, but the Arial font family can be typed in Regular, Italic, Bold and Bold Italic. Select a piece of typed text, and try changing the font style to see the different effects.



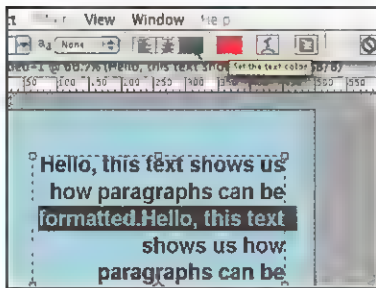
In the next field, you can change the type size by entering a number and hitting [Enter], or using the drop-down menu. Select some text again and try different values. Finally, in this section of the Options, the anti-aliasing method can be set.

Discover the secrets behind a few more of the Type Tool options

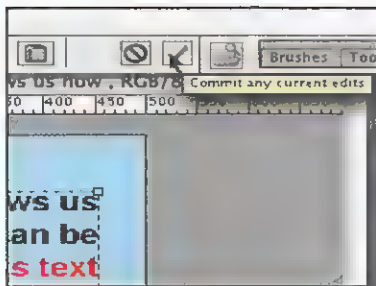


Start with a new Photoshop file, or continue from the previous step.

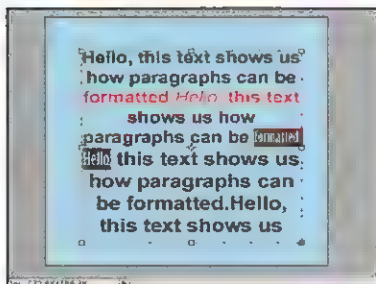
Select the Type Tool, then click and drag on the canvas to define an area for paragraph type. Type in a block of text and then, in the Options bar, click either of the three Align Text buttons to align the paragraph against the left or right edge, or in the centre.



The next button displays the text colour, and also allows us to pick a new colour, using the Color Picker process. So far we've seen that you can pick a colour from the toolbar, or use the Color Palette. You can change the colour of selected text using this Options button, or choose a new colour to begin typing with.



We'll pass over the buttons that activate the Warp Text and Character and Paragraph palettes for the moment, as we'll be covering them in detail later. With a piece of text still selected (let's assume you've just been re-aligning your text as in step 1), you'll see a button with a crossed circle, and another with a tick.



The first allows you to undo any edits you've just made, and the tick button allows you to commit to them. However, as with all the changes we've made to our text over the last two pages, this doesn't mean you can't return to edit text later on.



Options bar Color Picker

When we change the Foreground Color in the toolbar, the colour in the Options panel also changes. However, if we type text, select it and then change the colour in the Options bar, the foreground in the toolbar stays the same colour as before. This is useful if you want to change one colour for typing, while keeping another colour available for your Brush or other tools.



Aligning paragraph text

We've seen how to align a paragraph of text to the left, centre or right. Left-centred text is the default, as western readers are used to reading from left to right. Centred text may be useful for lists, or a poster; right-aligned text might be used where a block of text appears flush against an image to its right, creating two parallel lines.

Character Palette

Access this palette to give yourself even more text formatting options



Quick settings

If you're using the latest Photoshop CS, there's a shortcut for setting any of these numeric options. Hold the mouse over the icon for any setting on the palette, for example the T with the up and down arrows for vertically scaling text. You will see a T icon with arrows appear – now drag left or right to decrease and increase the value respectively. A very nice, user-friendly touch.

The Character Palette is accessed by selecting the Type Tool, and then hitting the toggle switch on the Options bar – it's on the far right, depicting a menu. The Character Palette will pop up, paired with the Paragraph Palette. Alternatively, you can go to Window > Character.

Here you'll see some 'doubling up' of options found in the Options bar, but also a few more detailed settings, to do with spacing between letters and between lines, width and height of lettering and so on. We look at these in the diagram below.



Here we've reset the baseline shift, so that the two highlighted characters are pushed up above the rest of the text

You'll probably find they're not the kind of things you reach for every day, but are occasionally useful.

CHARACTER PALETTE – MORE OPTIONS

Kerning – Place the cursor between two letters, then use the drop-down menu or enter a number, to set how letters 'hang' over each other.

Vertical or horizontal scale – Use these two fields to alter the height and width of your type, as a percentage.

Baseline Shift – Select the characters you want to shift up or down from the baseline, then enter a new value here.



Leading – Use the drop-down menu to set automatic spacing between lines, or enter a value.

Tracking – Similar to kerning, but this sets the spacing between a series of highlighted characters. Default tracking is set at 0.

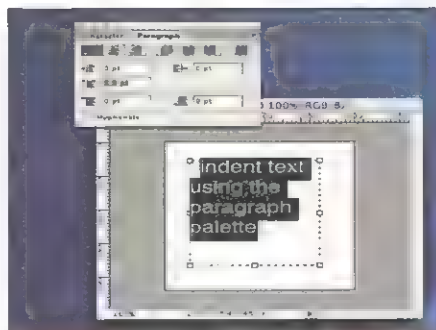
Other Type styles – Some font families have very few type styles, but you can apply different styles by using this row of buttons.

Paragraph Palette

This palette allows us to control the way that paragraphs are formatted

Over the last few pages we've been looking at various ways of formatting type – which fonts are used, how one letter lines up against another, spacing between lines and so on. We can also adjust alignment and spacing on a wider scale, in relation to how a whole paragraph of text appears on the page.

If you're using Photoshop to lay out blocks of text on a regular basis, the Paragraph Palette will really help. You toggle it on and off by hitting the button on the right of the Type Tool options bar – if you've



The Paragraph Palette can be used to set indents and spacing around your paragraphs – very useful for larger blocks of text

already been using the Character Palette, then you'll know these two are grouped together.



What's the point?

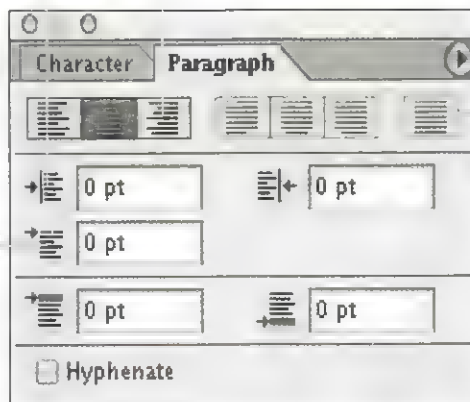
If you've used Word, or any other text-editing tool, you may already be aware of the 'points' measurement. It's used as an industry standard in publishing, and there are 72 points in an inch. When you start dealing with larger measurements, for column widths and margins, you may also come across 'picas' – there are 12 points in a pica.

THE PARAGRAPH PALETTE

Indent left/right margin –
Use this to indent a whole paragraph of selected text by the specified amount.

Indent first line – As above, but this just indents the first line of a paragraph, useful for a new block of text.

Hyphenate – Splits long words at the end of a line using a hyphen. See page 41.



Paragraph alignment –
Use these three buttons to line up your paragraph on the left, right or centrally.

Justify – This forces each line to space out to form an overall rectangle shape. Note the four different options.

Add space before/after paragraph – This adds the specified space at the top or bottom of a paragraph.

Palette menus

It can be all too easy to overlook some of the less obvious features in Photoshop



Reset option

If you do an edit but then change your mind, and would like to revert to the original state, use the Reset option at the bottom of each of the two menus. But as text is always editable (until you rasterise it), you can change it at any stage.

Photoshop is generally very well designed, making it easy for us to find our way around and operate the various tools with the minimum of fuss. However, with so much stuff crammed into one application, it stands to reason that some elements are more ergonomically designed than others, meaning that they fit a little too snugly into the background, and we can overlook them.

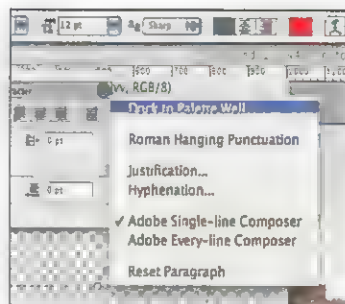
When looking at the Character and Paragraph palettes you probably won't notice the button for the drop-down menus. They appear as

arrows in the top-right of each palette – click on them to see the impressive list of even more options and features. A little daunting? Well not really, because many people manage just fine without ever opening those menus, and a lot of the items you see listed there can be accessed via the palette or the Options bar. And if they were really that important, they'd have been stuck right under your nose wouldn't they? Not to worry though, we'll look at the most useful parts of these two menus in the box below.

MENU ITEMS

Some of these additional menu items may come in handy

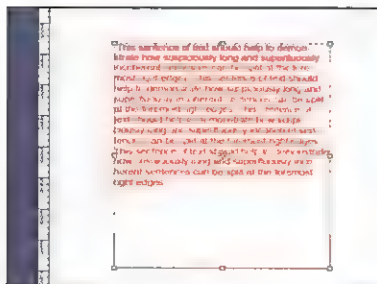
First, the Character palette; you can dock it in the palette well so that it stays in Photoshop's top-right docking area. The next eight items force font styles, replicating functions found elsewhere. No Break keeps selected characters on a single line as much as possible; Fractional widths asks Photoshop to use fractions of pixels to space letters (keep this unchecked for small web type). In the Paragraph palette, Hyphenation and Justification pop-ups allow advanced control of these features. The two Adobe Composer types apply to text entered as paragraph type, and alter the way that Photoshop flows type from one line to the next.



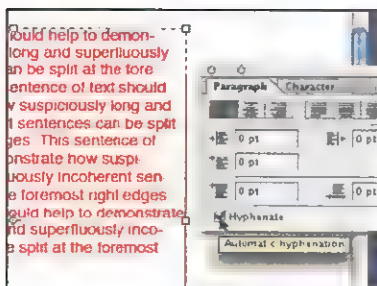
Try out a few settings – you'll find that some of them offer such subtle changes you won't notice a difference

Hyphenation

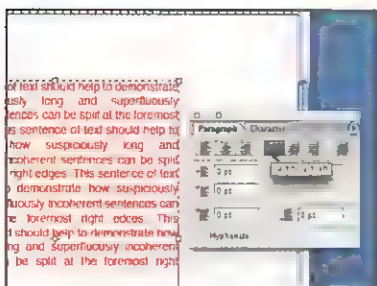
What happens when a long word appears at the end of a line? Leave it to Photoshop



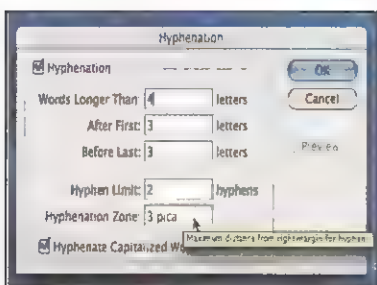
Hyphenation decides what happens to long words at the end of a line. There are various ways of setting it up in Photoshop. Start a new file, and use the Type Tool to drag out a frame for some paragraph type. Then type a few sentences in the frame, so it runs over a few lines – and make sure there are some long words in there.



Activate the Paragraph Palette by hitting the button at the far right of the Options bar. Make sure your paragraph text is still selected. You'll see a Hyphenate button in the palette; if it's ticked, the long words at the end of lines will be split into two, creating a straighter line at the right edge of the paragraph. Try unticking it and you'll see how words stay intact, but the edge looks messier.



Now click one of the justify buttons at the top of the palette, so the paragraph spacing is forced into a square shape. Try toggling the Hyphenate button again, and notice how unhyphenated text forces the lines to create huge spaces between words. Then click the arrow to bring up the palette menu, and choose Hyphenation to bring up even more controls.



Tick the Hyphenation box, and also tick Preview to see the changes in the text. 'Words longer than' lets you specify which words are hyphenated, and the next two fields control where in the word they're split. Hyphen limit sets the number of consecutive lines which can be hyphenated, and hyphenation zone sets the maximum distance from the right margin where hyphens can be placed.



When and why?

Hyphenation is very useful, but when should you use it, and when shouldn't you? Well, if you're looking to create a solid block of text that looks even, without large spaces between words, then you'll need to use hyphenation of some kind. In some ways this will make your layout neater, but when it comes to reading, remember that hyphens can break the natural flow of the text.



Wide paragraphs

If you're laying out text in very wide paragraphs, the reader's eye has a long way to travel from the end of one line to the start of the next, so avoiding using hyphens. They're more suited to narrower columns (as in newspapers), where you want to get the most information into the space, and can rely on the reader's eye jumping from one line straight to the next.

Tool Presets menu

Take advantage of the preset type settings offered by Photoshop to speed things up



More Type Tool presets

There's a further range of Type Tool presets in addition to the two in the default list. In the Tool Preset picker, click the arrowhead, and then click Text at the bottom of the menu that pops up. Hit OK when prompted, and the current presets will be replaced with a long list of just Type presets. To be honest, they're all quite similar and not that useful. So select Reset Tool Presets from the same menu.

Those nice people at Adobe know how to listen to their public. And they've obviously been listening very carefully to what we want from Photoshop – the Tool Presets menu is evidence of this. There are some Photoshop processes which we find ourselves running through on a regular basis, and it can be helpful to set up a tool in a particular way – for example, giving the Brush tool certain behaviours so it acts like a aerosol can, or cropping images by a certain amount to replicate dimensions of printed

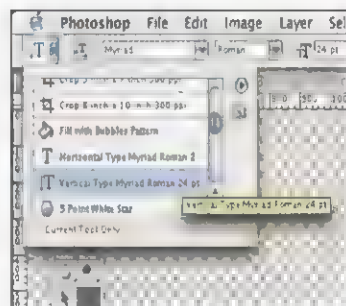
photographs. So Adobe has saved us valuable time by putting all these set-ups (or presets) in a menu – the Tool Preset picker.

The menu is found on the far left of the Options bar, and we'll take a look at it in a moment. The presets found there might not seem immediately useful, but you'll be happy to know that on the next page we'll be looking at how to create your own presets. So, next time you set up the Type Tool, knowing that you'll want to use the same settings again, you can save them.

TOOL PRESET PICKER

Shortcuts to regular tool set-ups

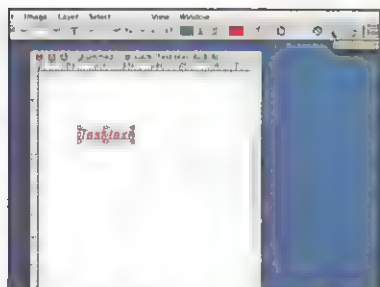
Open a new Photoshop file and select the Type Tool. Then click on the Tool Preset picker, found on the extreme left of the Options bar. The menu shows set-ups for various tools that have been made (after some research, presumably) by Adobe. Scroll through until you find the two Type Tool presets. You'll notice the Option fields change as the Type Tool takes on the characteristics of either preset; try out both on your file to see how they work. If you have problems finding them in the menu, tick the Current Tool Only box. Also feel free to explore the presets for other tools – note that this changes your tool selection from one to another.




The Tool Preset picker holds two default settings for the Type Tool. Try them both out

Creating and using a Tool preset

Let's take a look at how to save a particular Type Tool setting as a preset

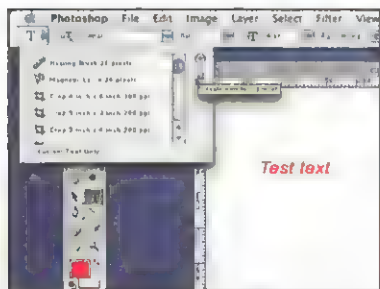



 Start a new Photoshop file. Select the Type Tool, and in the Options select an Arial font, Italic style, in 24-point red type. These are the settings that we'll save in our preset, but you can specify any from the Options bar and/or Character and Paragraph palettes. Type some text in the file to see what it looks like, then click the 'Commit any current edits' button at the right of the Options bar.

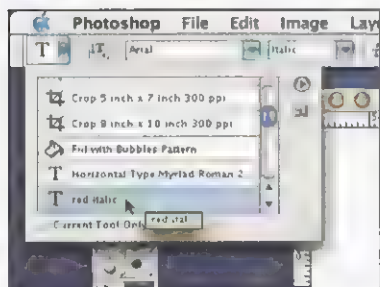



Repeat jobs

Tool presets are useful for jobs you repeat on a regular basis; for example, you may use a particular indent at the start of paragraphs, or have a font and colour you prefer to use for labelling photographs.



 Now open the Tool Preset picker at the far left of the Options bar, and from the pop-up menu, hit the folder icon to create a new tool preset. You'll be prompted to give the preset a memorable name, otherwise Photoshop names the preset according to its attributes. Then hit OK.

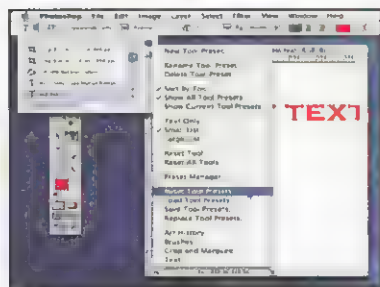



 Go back to the Type Tool options and switch them all around – change everything. Then open the Tool Preset Picker again, and select the preset that you just created from the list – you'll see all the Options switch as set for the preset (this also applies to the Character and Paragraph palettes). If you type on the canvas now, the text will have the attributes you specified.



Locked out

You may find that Photoshop seems to 'lock' after using a Type Tool – after setting up the tool and typing, you might find it doesn't allow you to access the Tool Preset picker, for example. Try hitting the 'tick' icon at the right of the Options bar – this simply confirms that you've finished typing a particular piece of text for the moment, and de-selects it. Then you can continue as normal.



 Furthermore, if you close and then reopen Photoshop, your saved preset will still be there. It stays there until you open the Tool preset picker, select the preset and then select Delete Tool Preset from the menu.

Chapter 4

MORE TYPE TOOLS AND TEXT OPTIONS

In this chapter

- Learning the other three type tools
- The other text options in the Horizontal Type Tool
- How to use the other three type tools
- How to use the other three type tools
- How to use the other three type tools
- How to use the other three type tools

The Horizontal Type Tool isn't the only tool or text feature in Photoshop. In the following chapter we look the remaining three Type Tools, and a few other text-related tricks

So far we've had enough to tide us over in the way of text-based thrills by just looking at one tool: The Horizontal Type Tool. And if you thought you were having fun now, it gets even better! There's plenty more to look forward to in this book – stretching the features, tools and functions you thought you knew all about, and discovering a few you didn't know existed.

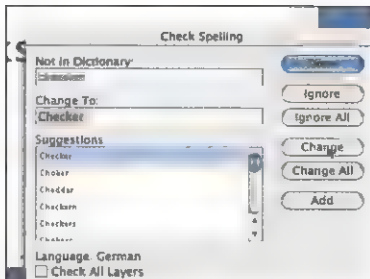
Of course, it's up to you what you do with this information – we can only pass it on, and then give you a helpful nudge in the form of the more inspirational and hands-on chapters featured later on – but it's probably already becoming clear

how you can use Photoshop to create more text-based work than you'd previously imagined.

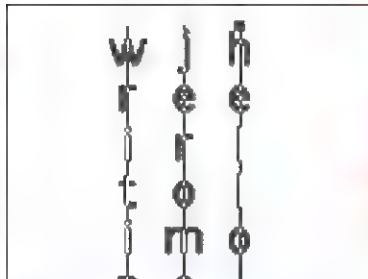
Other Type tools

First of all, it would seem logical that, having covered the Horizontal Type Tool, we should move on to the three other related tools found in the toolbar – the Vertical Type Tool, Horizontal Type Mask Tool and Vertical Type Mask Tool. These are all grouped together, and while you'll probably make use of the Horizontal Type Tool the most, they all have their uses.

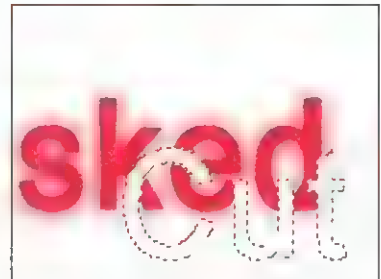
Most notably, the two Type Mask tools allow you to type text which is



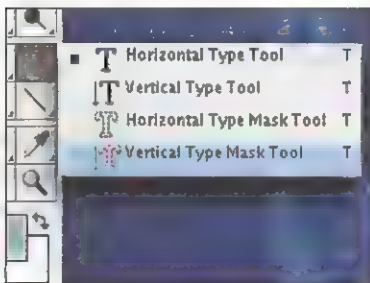
Page 46 Use the Check Spelling function to do exactly that



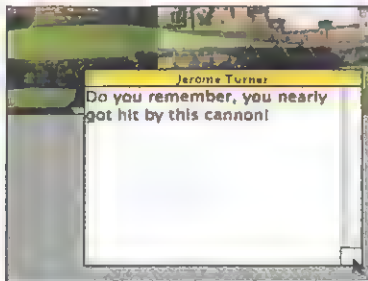
Page 48 Type according to Chinese flow – from top to bottom, right to left



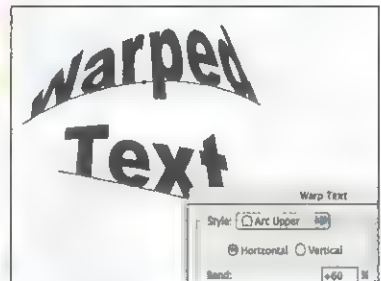
Page 49 Create masks and selections using the Horizontal Type Mask Tool



Page 50 Learn how to decide which Type tool is best for different jobs



Page 51 The Notes Tool can be used to annotate artwork for other users



Page 53 The Warp Tool is great fun – and very useful for creative artwork

made into a selection, rather than a layer of filled pixels as we've already seen. This comes in very handy if we want to paint into a letter shape, mask an object with a letter or otherwise make use of characters in a much more typographical, design-orientated manner. We'll see the tools being used in more practical examples in later chapters.

Tricky text

Text-based tools also crop up in a few other areas of Photoshop. Although it isn't generally used as a word-processing tool, Adobe has included a spell-checker (no one's

perfect, right?) and this can even be set up according to a particular country's spelling conventions. And if you've ever used the Find/Replace function in Word, you'll also find that here – very useful if you've 'lost' a piece of text in your file, or want to replace a particular word that crops up regularly.

We close the chapter with a taste of the more exciting things to come – The Warp Text function. This allows us to bend, twist and wiggle text in a variety of shapes. All in all, this kind of control inspires a much more creative interpretation of text use in Photoshop – something to spark everyone's imagination.

Spell-checker

Spelling not your strong point? Don't worry, Photoshop can spare your blushes!



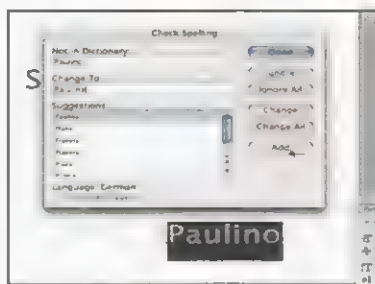
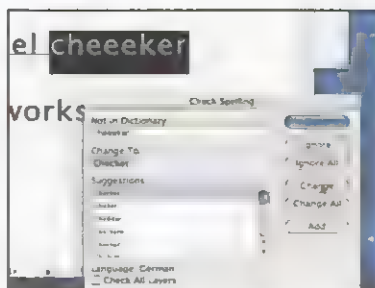
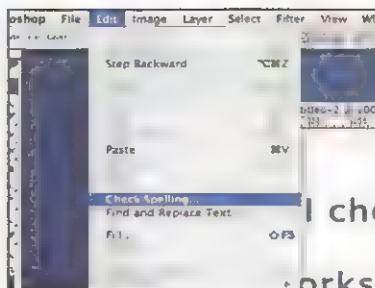
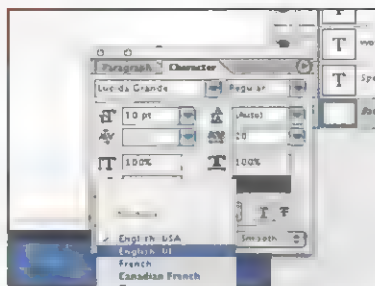
Check all layers

In the Check Spelling window, you may have noticed the Check All Layers tick box. Guess what this does? Yes, it checks all layers, starting with the bottom layer containing text and working its way up. If it's not ticked, it just checks the layer you're currently working in, or the next layer up that contains text.



Watch out!

If you're using the Type tools to create typographical shapes on a layer, rather than text, make sure the spell-checker doesn't accidentally infiltrate this and change everything around! Also, in the case of proper nouns, the spell-checker might suggest some odd alternatives, when most of the time your original spelling is what you want. Watch out for misspelled words that the checker won't pick up – if you've spelt 'their' as 'there', it won't register.



1 Open a new Photoshop file. Select the Horizontal Type Tool and turn on the Character Palette. At the bottom-left you'll find a drop-down menu, which may read English: USA – you'll probably want to change it to English: UK. Every time you check spelling in your typed text, this dictionary will be used.

2 On the canvas, type a few separate pieces of text – and make sure you have some incorrect spelling in there! In the Layers Palette you should see several different layers of the text you just typed. Now select the Background Layer, or any one of the text layers, and then select Edit > Check Spelling. The Check Spelling pop-up will appear.

3 If you had the Background Layer selected, the spell-checker will pick up the first misspelled word in the first text layer you created. Suggestions shows a list of possible correct spellings, and Change shows what the spelling will change to if you click the Change button. Clicking Change All will correct all occurrences of this misspelling.

4 Clicking Ignore moves on without changing a mistake, and Ignore All will skip every occurrence of that mistake. This is helpful if the suggestion given doesn't match the word you want to spell, such as a proper noun. In this case, check the spelling elsewhere and re-type it; when the spell-checker picks it up next time, click Add to add to Photoshop's dictionary of recognised words.

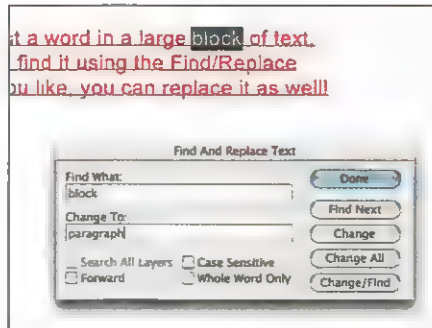
Find and Replace Text

Mislaidd a particular word? Once again, Photoshop will come to the rescue

When you start working with multiple layers in Photoshop, things can get pretty messy. Let's suppose some of these layers contain different elements of text – perhaps one layer contains a large word for the heading, another contains a shorter subheading, and a third has two or three large paragraphs of text. If you want to find or change a particular word in any of that, without going through each layer and zooming in to read it word-for-word, then how do you go about it?

Using Find and Replace Text,

at a word in a large block of text, find it using the Find/Replace you like, you can replace it as well!



The Find and Replace Text window offers you various different options for changing individual words, or all instances of a word

which can be found with the Check Spelling function, you can locate particular words and change them.



Importing text

Photoshop's Find and Replace feature is very convenient. However, if you're creating a poster, flyer or other image that contains lots of text, you might be better off using a dedicated word-processing tool such as Microsoft Word. Once your text is perfectly polished, you can import it into Photoshop.

USING FIND AND REPLACE TEXT

- ❑ **TYPE SOME TEXT** using the Type Tool. Choose a word that you want to Find and Replace. For example, you may have found it necessary to check the spelling of a place name, and have now come back to change it.
- ❑ **CLICK EDIT > Find and Replace Text** to open the Find and Replace Text window. Enter the word you would like to track down and change in the Find What field.
- ❑ **CLICK FIND NEXT** for Photoshop to track it down in your layer, or the whole file (make sure Search All Layers is ticked in this case).
- ❑ **ONCE THE WORD** has been found, click Change to change that occurrence of the word, Change All to automatically find and replace the word throughout the whole layer/file or Change/Find for Photoshop to change the current occurrence and then find the next one.



Other settings

In the Find and Replace Text pop-up you'll find a few other buttons to help your search. Click Find Next to skip an occurrence of a word and move on to the next one, tick Case Sensitive to specify capital letters as part of the search, and to restrict the search to whole words as opposed to the search term within a word, tick the Whole Word Only box.

The Vertical Type Tool

Letters don't always have to run from left to right – they can also be typed in columns



Why Vertical?

Japanese or Chinese characters run from top to bottom and from right to left, so this is probably why Photoshop has included the Vertical Type Tool. Of course, you would also need to use a font that can recreate these characters (known as Hiragana and Katakana in Japanese), rather than a Western alphabet.

So far this book has covered the type tool which will probably be used to generate around 70 per cent of your type – The Horizontal Type Tool. It lends itself to general text work, allowing you to type upright characters from left to right. You can insert punctuation, line breaks and the like as necessary, so you can type just as you would in a word processing application.

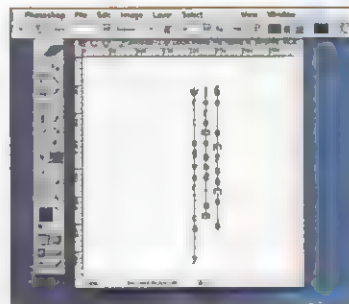
The Vertical Type Tool, however, will be needed far less often, and it's actually a little surprising to see it appearing as a tool in itself – it's so

closely related to the Horizontal Type Tool that an extra button on the Options bar would have done the job. So how, exactly, do the two differ? Well, quite simply, rather than the text flowing from left to right when you type, it flows from top to bottom in a column, and from right to left, with the letters staying upright. While you won't need this tool for creating text in the usual sense, you might find it comes in handy for design work, such as creating signs or posters, so we'll take a closer look at it here.

FROM TOP TO BOTTOM

How does the Vertical Type Tool work?

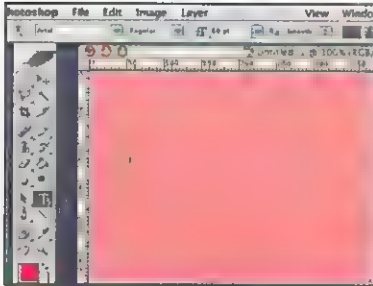
Open a new Photoshop file, and select the Vertical Type Tool – just click and hold the mouse over the Horizontal Type Tool, then choose from the menu. Set all Options as usual, exactly as for the Horizontal Type Tool, but notice that the text alignment buttons look different. Now place the cursor at the top of the canvas and type. Hit return to see what happens – the next vertical line of characters starts to the left. You can actually 'correct' vertical typing by hitting the Text Orientation button at the left end of the Options bar – this makes it appear as if the text was typed with the Horizontal Type tool.



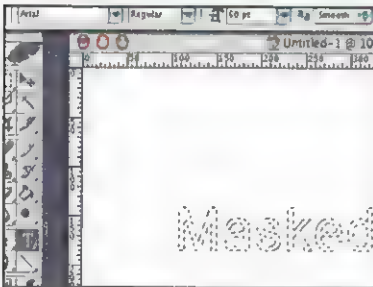
Type Chinese-style – from top to bottom and from right to left – with the Vertical Type Tool

Horizontal Type Mask Tool

Mask type is just like regular type, except that it's not coloured in



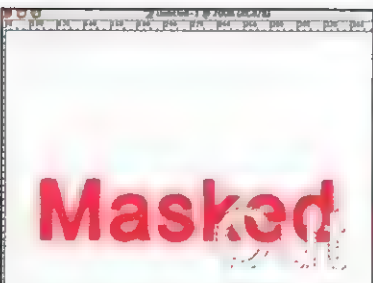
1 Open a new Photoshop file, around 600 by 600 pixels. Choose a dark colour using the HSB Sliders in the Color palette. Then select the Horizontal Type Mask Tool. Set the text size to 60 pixels and select a large, round font such as Arial. This will help to mask off a larger area. Then click the tool on the canvas, and you're ready to type.



2 You'll notice in this case that no type layer is created, but the background does change colour to show which area we'll be masking as we type. Type a word – just one will do for now. Then click the tick icon on the Options bar to okay it. You'll see the text shown as a selection, so the file hasn't been altered at all yet.



3 In the Layers Palette, create a new empty layer and then hit Edit > Fill > Foreground Colour. This fills the selection with colour, but keep it selected – we haven't finished. Now hit Select > Feather, and enter 3 pixels in the field – this softens the edge of the selection. In the Color Palette, make the Foreground Colour a lighter shade by increasing the Brightness value.



4 Fill the selection with colour, as before. Now do Select > Deselect, and the selection will disappear. Finally, write some more mask text, then select the Rectangular Marquee Tool. Make sure the left-most New Selection button is selected in the row of four in the Options bar, then click and drag the mask text so it overlaps the original text. Hit delete to 'eat away' at the original text.



There's more...

The tutorial on this page merely hints at what can be achieved once we start using the Mask Type tools. Later on we'll see how they can be used to create layer masks to hide and reveal parts of graphics, photos and other elements. The tool lends itself to much more creative flexibility.



Vertical Type Mask Tool

But you can't guess what this does? Yep, it combines the Vertical Type Tool and Horizontal Type Mask Tool (it's all getting quite a mouthful isn't it?) to create vertical type selections.

Which Type tool?

So now we've looked at the four type tools – but which should we use, and when?

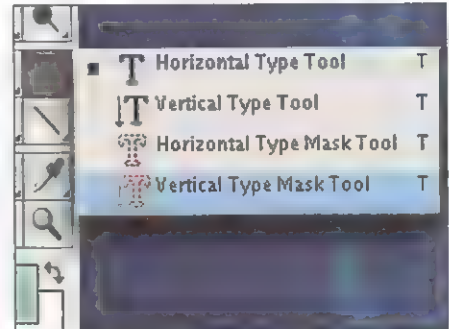


Thick mask text

If you're creating a type mask (using the Horizontal or Vertical Type Mask tools), you'll probably be better off using quite a thick or heavy font, at quite large sizes. Where possible, try applying bold style using the Options panel too. This way, you'll have a larger selected area to work with in your image.

As we've seen, there are four Type tools to choose from in the Photoshop arsenal. They have varying degrees of usefulness – I'd predict that you'll use the Horizontal Type Tool for about 70 per cent of your text creation, the Horizontal Type Mask Tool for 25 per cent and the remaining two vertical type tools only very occasionally.

Don't be too concerned if you try all four tools and still can't create what you want – there are still many ways of playing and working with text for us to discover. We'll get to



Decisions, decisions – but which of these four tools will be right for the job? Give them all a try, and you'll soon see

them all in time, but if you can't wait, skip a few pages now to have some fun with the Warp Text function.



Select menu

Once you've made your selection, what can you do with it? Well, if you open the Select menu, there are a few options. Feather creates a soft-edged, fading selection based on the amount of pixels you feather by, and the Modify items allow for more expanding or contracting of your selection. Transform Selection allows for the same rotation, stretching and resizing that can be applied to a layer using the standard Transform function.

THE TYPE TOOLS AND THEIR USES

- ☐ **THE HORIZONTAL TYPE TOOL** can be used to create standard, left-to-right, 'filled-in' type. Text can be typed as a line or in paragraphs. Best used for text on websites, posters and general text uses.
- ☐ **THE VERTICAL TYPE TOOL** can be used to create top-to-bottom, right-to-left text, simulating the flow of Japanese or Chinese writing. This could be used for vertical text effects, such as Matrix-style data streams.
- ☐ **THE HORIZONTAL TYPE MASK TOOL** can be used to create selections in the shape of standard text. It could be used for masking areas of graphics with text, or for creating unusual fills for text, such as gradients or hand-painted effects.
- ☐ **THE VERTICAL TYPE MASK TOOL** combines the functions of the two previous type methods; for example, creating graphic masking effects in the style of Japanese characters.

The Notes Tool

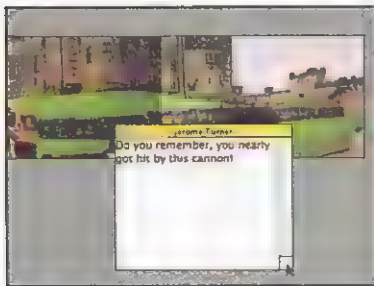
Have you ever needed to write a note about a piece of artwork? Well, here's how...



1 Open a Photoshop file, perhaps a photo, or any file you'd like to make a note about. This could be information to other users of the same file, or might draw attention to a particular area of the image, or could simply be a caption. Then select the Notes Tool, at the bottom-left of the toolbar.



2 Click once on the part of the image where you'd like your note to appear. This location doesn't relate to a layer, but to the image itself; when closed it's indicated by a small marker, but don't be worried that this will obscure the image. Click on the marker and a notepad opens, into which you can type your information.



3 You can reshape the notepad window by dragging the bottom-right handle, and this shape is remembered, whether the note is open or closed. To close the window, click on the grey folder icon on the yellow bar. Now you can see the rest of the image, with the notepad depicted as a small icon.



4 You can use any tool to open the note; simply hover the tool over the note icon on the image and double-click. When you save your image as a Photoshop PSD file, it can be reopened by anyone else using Photoshop, and they can read your note.



Notes on PDFs

More people have Adobe Acrobat reader than Photoshop, so Adobe has taken heed. Save a Photoshop file as an Acrobat file – a PDF – and other users with Acrobat Reader can see your image, and also access any notes. They just open your PDF as usual, and they'll be prompted that the file contains notes. They can then view the note by rolling the mouse over it, or move it by dragging.



Good teamwork

Notes are useful for people collaborating on team projects. You can start working on something, and make a note about something that might need changing – then the next person to see the file can read what you said, and respond to your comments, or add some of their own. Hovering the mouse over an un-opened note even shows the name of the person who wrote it.

Typing unusual characters

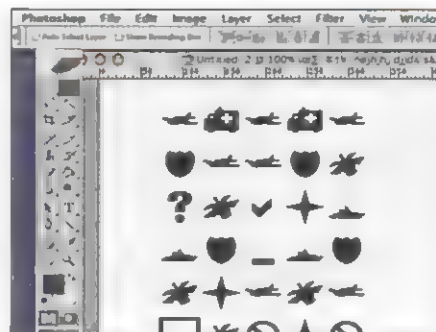
Letters and numbers are easy enough to type, but what about symbols?



Print them out

Type the whole alphabet – once without any keys held down, once holding [Alt] and once holding [Alt] and [Shift]. Then copy the layer and change the font, repeating this step as many times as you like. Print off the page with each set of symbols labelled according to font and stick it up by your computer for a quick visual guide to symbols.

Typing letters, characters and most punctuation marks is pretty straightforward. But there will come a time when you need to create other symbols. These could be as part of a block of text, perhaps a © or ™ logo, or as graphic elements on their own. In Word you can use Insert > Symbol to track down many symbols. The alternative in that application is to learn the keyboard shortcuts and, if you can do this, it will prove useful, as the same shortcuts apply in Photoshop text. For example, to type © hold



Just some of the many symbols you can create using the Webdings font – other 'symbol' fonts should provide anything you might need

[Alt] and hit [G], or to type ™ hold [Shift]+[Alt] and hit [2]. Try typing the whole alphabet using these keys.



Reading symbols as graphics

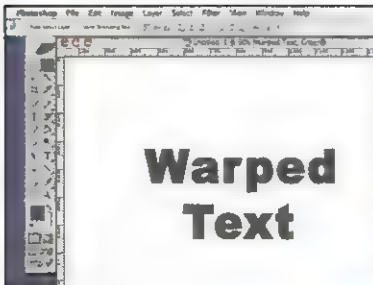
Aside from using symbols in copy text, or amongst other text-based elements, they can also be implemented as stand-alone graphic elements – for illustrations or other Photoshop artwork. We make visual associations with the © logo, or ™, that they are maybe indicative of corporate power, or ownership. What associations do we make with other symbols and logos than can easily be created using the Type Tool and a few keystrokes?

TYPING SYMBOLS IN PHOTOSHOP

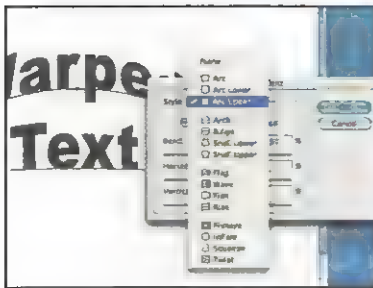
- ☐ **HOLD [SHIFT]** while typing to type the symbols printed on the top half of keys (or for capitals of, course).
- ☐ **HOLD [ALT]** to create symbols that are the same for every font – but obviously rendered according to the style and shape of the font.
- ☐ **HOLD [ALT] AND [SHIFT]** to create symbols that differ from one font to another. Try typing the alphabet while holding these keys down, then selecting the text and repeatedly changing the font.
- ☐ **FOR CLEAR**, sharp versions of symbols such as the ®, © or ™ logos, set the font to a simple, sans-serifed font such as Arial.
- ☐ **WEBDINGS AND ZAPF DINGBATS** are fonts made up entirely of symbols, and when combined with the [Shift] and [Alt] keys as shown above, you can unlock an almost endless supply.

An introduction to warping text

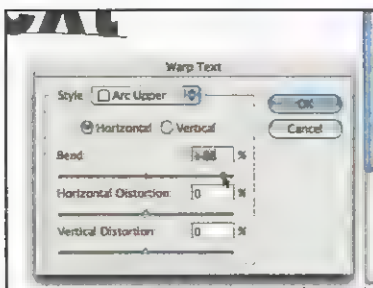
The Warp Text function will give you a taste of the sort of fun we'll have later



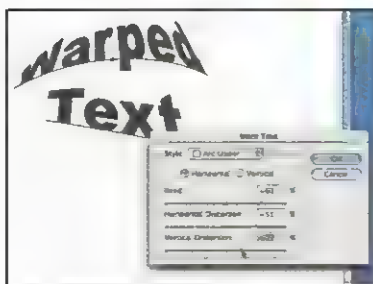
1 Open Photoshop and start a new file – a fairly large one. Use the Horizontal Type Tool to create some large text (Arial Black, 40 pt) and type two words above each other. Don't apply a font style though, as warping won't work – you'll just be prompted to remove the style. Use the Options bar to align the two words centrally.



2 Having just typed (i.e. the cursor is at the end, or the text is selected), go to the Options bar and click the Warp Text button – it looks like a T sitting on a curved arrow. A pop-up window appears, with a Style menu set to None. Click the Style drop-down menu and you'll see the 16 warp effects. You can scroll through and try all of them in your own time, but for now, choose Arc Upper.



3 Adjust the Bend setting to see how this affects the text – you can see it previewed in the image. A value above 0 bends the text upwards (as shown in the menu's thumbnail) and below 0 bends it down. You can specify the axis that this bend takes place on – Horizontal or Vertical.



4 You can also add a perspective-type effect to create a sense of depth. In the same Warp Text window, slide the Horizontal Distortion to the right to create perspective leading to the left, or slide left for perspective to the right. Why not also add some Vertical Distortion, adding a perspective warp leading upwards (slide to the right) or down (slide left)? Finally, hit OK to confirm the effect.



Wrapped around

Consider how the warped text that we've created could be wrapped around an object – for example, creating the label for a wine bottle. Other effect types allow you to create text that could be placed over a ball shape, or bent into a perspective that's laid along a wall. We'll explore some of the more creative uses later.



Suggestive shapes

Use the warp tools to add a suggestion to the meaning of a word, or to literally add a slant to it. For example, the word 'heavy', bending under the pressure of a large man sitting on it.

RASTERISED TEXT, LAYERS AND FILTERS

Photoshop is a flexible tool in every sense of the word – you can bend and twist text, as well as typing along a curvy line. And you can further enhance text by using filters and layers

We can work with text in many different ways. All the examples and applications that we've covered so far have been fairly straightforward; learning how to input text and format it in a number of ways. We've basically approached Photoshop's text tools as if we were using a word-processing application, even to the extent of using the spell-checker and Find and Replace features. However, we've still barely scratched the surface.

Rotate, scale and skew

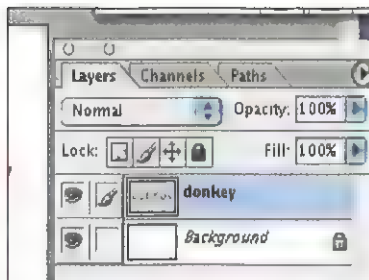
Text doesn't necessarily need to run in a straight line. Any kind of reshaping or resizing that you can

apply to a photograph or piece of artwork in Photoshop can also be applied to text. The Transform function starts off this chapter; it allows us to rotate, scale (resize) and skew Type Tool text – and the wonderful thing is that you can always return to your text and edit the typed words as necessary. Even text that's been drastically distorted using the Warp Text window (which we had a brief look at in the last chapter) can be edited again in this way.

In Photoshop we often create artwork by drawing paths – rows of points joined together to form a line. There's a whole set of tools that are



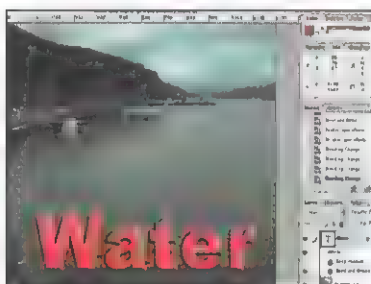
Page 56 Alter text using the handles, and a variety of transformation types



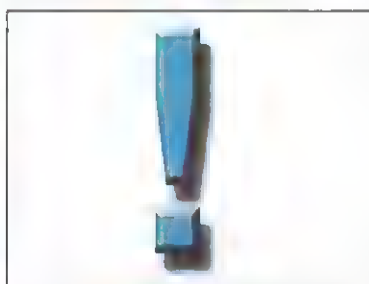
Page 58 Rasterised text is created from editable text, but is more flexible



Page 59 We'll show you how to create dynamic and exciting perspective effects



Page 61 Find your way around the various features of the Layers Palette



Page 62 Add layer styles to text, such as dropped shadows, bevels and glows



Page 66 Draw a twisting and turning path – and then type text along it

used to create these paths, but more importantly we can actually make a piece of text follow a particular path. Imagine how this can spice up otherwise dull headings, flyer designs or illustrations. You need never work from left to right again!

If we want to subject our text to more serious moulding, filtering and pushing around, then we need to rasterise it first – this process converts editable text into pixels, as we'll see in this chapter.

Stack'em up

We already know that each separate piece of text appears in its own layer, but we haven't really looked at how

this affects the way in which we work. So in this chapter we'll take a closer look at Blending Modes, which affect how one layer interacts with another, and start to work with filters, which further alter the relationship between layers, and the appearance of the text.

This vast range of effects, when combined with photographs and artwork, will open up a whole world of creative possibilities for manipulating text and typography in Photoshop. In the following chapters we'll start to explore some of these possibilities – you may even be able to guess some of the directions we'll be heading in.

Transforming text

Scale, rotate and skew text in a flash,
without losing the ability to edit it later



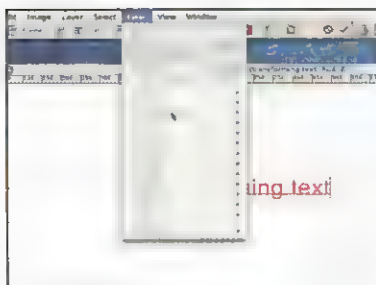
History palette

Having made a transformation (or two, or three) you may decide that you don't like it and, even though the text is still editable, it can be tricky returning it to its original state. But, as long as you didn't make the change too long ago, it shouldn't be a problem – just look in the History Palette, where the Transform command is listed, and click the state above it, to which you want to return.



Keyboard shortcuts

Rather than using the menus, first check you don't have a Type tool selected, then you can invoke the Transform function by hitting [Control]+[T] (PC) or [Command]+[T] (Mac). To Scale, simply drag the corner or side handles; to Rotate, hold the mouse outside the text until you see the bendy arrows and then rotate; to Skew hold [Alt]+[Control] (PC) or [Alt]+[Command] (Mac) while dragging the handles.



Start a new file, and use the Horizontal Type Tool to create a large piece of text on the canvas; just a couple of words will do. Now, with that piece of text selected, click on some of the main menus – you'll see that most of the items listed are greyed out (notably the Filter menu). This is because they don't relate to text control or can't be applied to Photoshop Type, only rasterised text.

Select Edit > Transform and you'll be given the choice of Scale, Rotate or Skew, amongst others. Let's start by selecting Scale. A box appears around your text, with handles to control its shape and size. To stretch or squash the text, grab any of the corner or side handles and drag them around. If you just want to enlarge or reduce the text to scale, hold [Shift] down while doing this.

Hit [Return] to confirm your changes. Then, with the same text layer selected, click Edit > Transform, and this time select Rotate. Your text will rotate around the centre point, which by default is in the middle of the text, but can be dragged to a different position. Then place the cursor just outside the text, drag and rotate. To rotate in divisions of 15 degrees, hold down [Shift].

Next, select Skew. When you drag the handles this time, you'll see that they allow you to pull the text into parallelogram shapes, like a squashed rectangle. Try this vertically and horizontally. These three ways of manipulating text can be applied one after the other – or all in one go, as shown in the 'keyboard shortcuts' tip on the left.

More transformation tips

We covered the basics in the last page, but there are other ways to manipulate text

So now we can Rotate, Scale and Skew text, which gives us quite a few creative options. What's more, once these transformations have been applied, you can still edit the text. Simply hover the Type Tool between two characters in the type, click and you should find the text selected – whatever weird angle or squashed shape you left it at!

However, when you visit the Edit > Transform menu, you'll notice a few other operations that we haven't covered yet. If you're looking to rotate in 90° steps, then rather than

using the freeform manual Rotate, you can choose Rotate 180°, Rotate 90° CW (clockwise) or Rotate 90° CCW (counter clockwise). A similar function, which is often confused with rotating 180°, is 'flipping'. From the same menu you can Flip Horizontal (left to right) or Flip Vertical (top to bottom). Of course, if you do this, the text becomes illegible, so either use this to show that some text is specifically being mirrored, or if you're interested in the graphic nature of the characters, rather than their meaning.



Rotating 90°

We've now learned how to rotate a piece of text through 90° properly, rather than by using the Vertical Type Tool version – rotating the flow but not the letters.

This method is useful for creating unusual headings, framing a block of smaller text with large, blocky characters, or for designing flyers and posters.

TRANSFORMING BY NUMBERS

Look at the Options bar for more accurate transformations

Rather than using the Free Transform method, there's a more precise way to move text around. Start the Free Transform as usual, then, when you see the bounding box around the text, look at the Options bar. From left to right: click in one of the nine points to choose the reference point you make a movement from; click the triangle icon to apply relative positioning (or don't, to use x and y co-ordinates) in the movement; enter x and y values for the movement or new location; scale width and height as a percentage; click the chain icon to maintain the ratio; enter values for rotation; and values for H(orizontal) and V(ertical) skewing.



Here we're setting the point location, then moving the text by the amount required using the Options bar

Rasterising text

Making this progression is a big step, but you'll agree it's worth it when you see the results



Safety first

If you're a bit paranoid about converting your editable type into rasterised type, why not make a duplicate first? In the Layers Palette, select your editable text layer, then drag and drop it on to the new layer icon (at the bottom, second from right) and it will be duplicated. Click on the eye icon of the new layer to hide it for the time being, and now rasterise the original layer at your leisure.

So far we've dealt purely with text that has been created using the Photoshop Type tools – and for the most part the Horizontal Type Tool. The beauty of this tool is that we can type text, move it around in its layer, transform and warp it. However, if we want to edit the typed words after all this, we can still do so. This is a very safe way of working, but does limit us creatively, as we can't apply filters or other functions to editable text – to do this we need to rasterise the text.

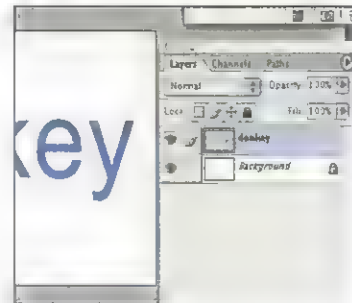
Rasterising is a process which

converts the editable type into pure pixels – just like any photo or other graphic element appearing in other layers of your image. To all intents and purposes the text looks exactly the same, but if you were to run the Eraser through it, you'd see the difference – and the dangers of rasterising too! So only rasterise text if you're sure that you can't achieve the effect you want using the other transform tools, text formatting options, or layer effects – and only if you're sure that you won't need to edit the text again later.

RASTERISE SOME TEXT

Let's make the leap from editable to rasterised type

In a new Photoshop file, use the Horizontal Type Tool to type one large, heavy word. At the moment, this is editable, so make any changes to the font, size and other settings now. Then go to Layer > Rasterise and choose Type (or Layer, it makes no difference). The type will look exactly the same on the canvas – but look at the Layers Palette. The T icon has disappeared – the thumbnail now shows the rasterised content of the layer, just like any other image layer made of pixels. Finally, to get an idea of what we can now do to the text, open the Filter menu – and get a load of all those filters now available and just waiting to be applied.



The text looks no different (yet) but look at the layer thumbnail – it now previews the pixel content of the layer

<http://graphicssoft.about.com/library/glossary/bldefrasterize.htm?terms=rasterising>

Perspective text

There are two ways of creating perspective, although the results are similar

There are two ways of applying a perspective effect to your text. One method is a little more versatile than the other, but the results are roughly the same in each case; it will appear as if the text is laid on a flat surface that we're looking along, so that it seems to disappear into the background.

So where could such an effect be used? Well, illustrations often make use of typographical elements, and adding this perspective slant will really develop a sense of distance, and 3D depth. The type could be

vanishing to a point in the image – perhaps an origin point which other graphical elements are also travelling towards, or from – or even just ‘pointing’ to the central focus area of the image.

Alternatively, you can simulate the effect of text following a surface, such as a label on a box, or graffiti on a wall. This is a little harder to create, because you're trying to match text and lay it on to ‘real’ graphical elements, but it can be done. Like anything, it just takes a bit of practice.



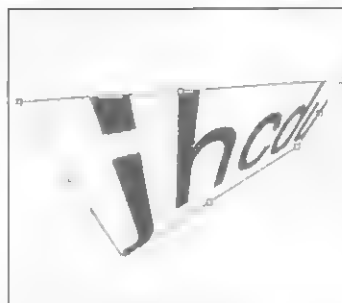
Fuzzy letters

Using the Transform > Perspective method shown below, you may notice your letters becoming fuzzy at the edges, particularly if your text started out small and was then stretched outwards – any aliased pixels will have been stretched and blurred too. This might be a desired effect; if not, start with type at the biggest size you'll need, and transform down into the vanishing point, or set less anti-aliasing.

GET SOME PERSPECTIVE

Here are two quick methods to try out

Type a couple of words. Make sure the text is selected, and in the Options bar open the Warp Text window. Choose any Style type, set Bend to 0% and reset the Horizontal Distortion slider – see, perspective! Now try the Vertical slider, and combine the two for some odd effects. Alternatively, take some normal text and rasterise it. Then select the layer and go to Edit > Transform > Perspective. As usual, the bounding box appears, but try dragging the handles around now – you can create perspective following any angle. The only difference that this effect always appears flat, unlike the Warp Text method. Hit [Return] when you like what you see.



Using the handles of the Transform box, we can apply realistic, powerful perspective effects to our text

Extreme warping

Rasterising text means you can have some fun – and the Liquify filter lets you go crazy!



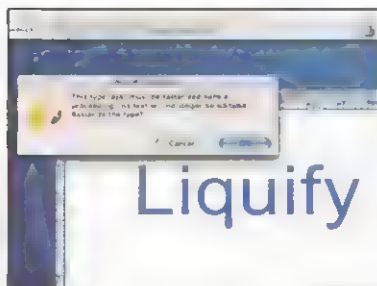
Use a mesh

It may help you to see what you're doing if you use a mesh – a grid that sits under your image and shows exactly how you've liquified the layer as a whole. To turn this on, tick the Show Mesh box in the Liquify window's View options, and change the colour to something other than grey if it will help – it won't appear in the finished image, of course.

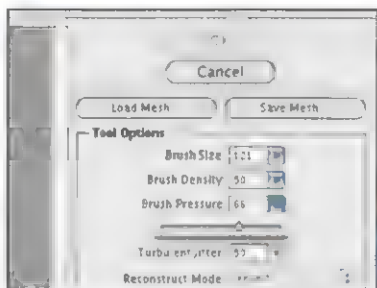


Liquify in context

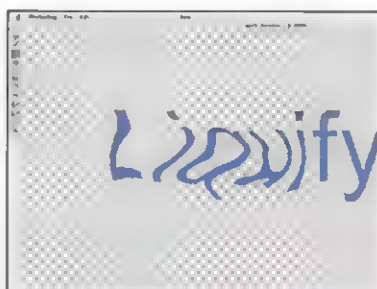
If you're liquifying some text as part of a larger image, and would like to see it in context, tick the Show Backdrop box in the Liquify window. Select Use All Layers, and set Mode to Behind so you can see everything that's going on. If necessary, also reduce the opacity, so that you can concentrate on the matter in hand.



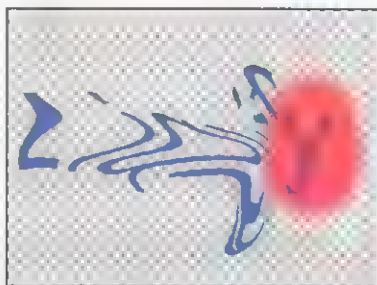
Type a large word on a new Photoshop file. Deselect the word, but make sure you're still in that layer, then go to Filter > Liquify. Notice how Photoshop recognises that you haven't yet rasterised the type and prompts you? Click OK to rasterise the type ready for liquifying – the Liquify pop-up menu will then appear.



Okay, there are many twiddly knobs here, but don't worry. This is basically a 2D sculpting tool that lets you push pixels around, so let's start by setting the size of the 'finger' you use. The main settings in the Tool Options are Brush Size and Brush Pressure, which sets the strength. Make the brush quite large (you'll see the size if you hover it over the canvas) and set pressure to around 60%.



In the top-left of the window are your tools. The top one is the Forward Warp Tool, which allows you to push pixels forward; the Reconstruct Tool is very useful, and can be used to paint over areas, to revert them towards their original state. The next six tools all provide different ways of pushing, pulling, stretching and wobbling the image – give them all a try.



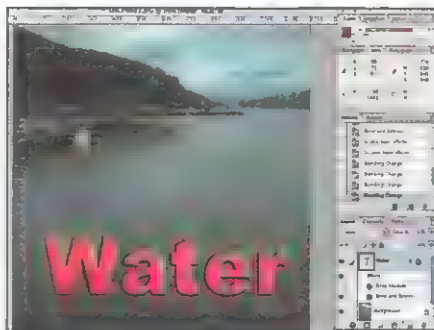
Next down is the Freeze Mask Tool, which can be painted on to an area of the image (shown as red here) that you want to keep its original shape, while everything around it is being liquified. The Thaw Mask Tool is used to rub away any frozen areas, so you can alter them as normal. If you have any major problems, you can hit Reconstruct or Revert All. Once you're all finished, hit OK.

Text in layers

You're familiar with Photoshop's layers, but let's find out more about how they work with text

Layers are very useful things. You may have already worked this much out from using Photoshop in the past, or from the text work we've done so far. Layers can be used to add drop-shadows to text, to mask over an image with text, to screen colours out of a picture using text – the list goes on.

We'll cover some of these methods in this chapter, and more in later chapters, but to get us started we need to know our way around the Layers Palette. Just to get a feel for it, create some text layers, rasterise



The blending mode of this text layer has been changed to Screen, and an Emboss layer style has been added

some, duplicate them, shuffle them around, and experiment randomly with effects and blending modes.



Drag and drop

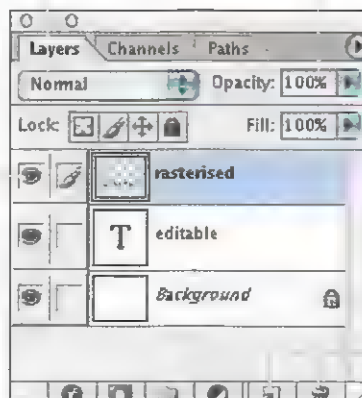
There are often quick, intuitive ways of doing something in Photoshop. Rather than selecting a layer and hitting the buttons at the bottom of the Layers Palette to apply a style or adjustment layer, or to make a duplicate, try dragging and dropping the layer on to the relevant button instead.

LAYERS PALETTE

Blending Modes – This menu allows you to change the way the layer behaves and affects layers beneath it. For example, the *Lighten* mode lightens lower layers.

The eye icon can be toggled to make the layer invisible. The thumbnail preview tells us if a layer is editable text (shown as a T) or rasterised.

Add layer styles, which attach themselves to editable text or rasterised layers, creating automatic drop shadows, bevels or glows.



Opacity affects how transparent a layer is, and allows lower layers to show through. At 0% opacity a layer will be invisible.

Create or Trash layers. Click Create and the new layer squeezes in above the current one, or drag a layer into the Trash to delete it.

Add layer masks to cover parts of the layer they're attached to. By painting black into a layer mask, the affected layer below will be hidden.

Layer styles for text effects

Layer styles are just one of the many layer features we can use with text



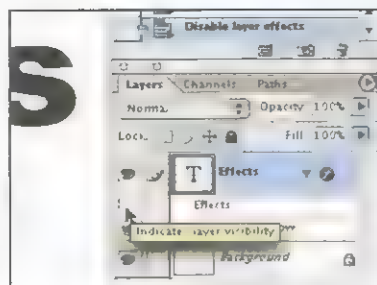
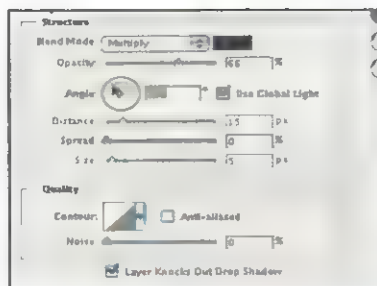
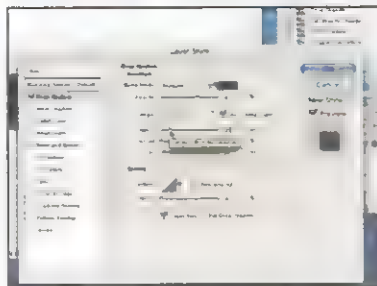
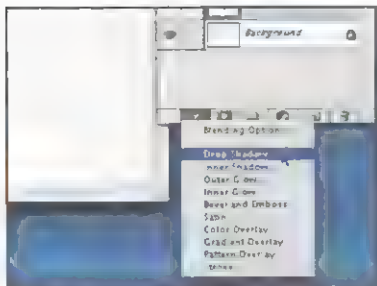
Style icon

Layer styles are shown in the Layers panel as being attached to the layer listed underneath. Effects can be turned on and off at the eye icon to hide all the styles for the layer. But you can also hide individual styles one at a time, by toggling their eye icons. In this way, the Effects mini-layer acts as a folder, holding all the styles for the layer.



One layer, many styles

Yes, you can apply more than one style to a layer, but how? Access the Layer Style window by either clicking the button at the bottom of the Layers panel, or double-clicking an existing style in a layer. Then, in the Layer Style window, you can tick more boxes from the left-hand list. To control each style's individual settings, highlight the name of the style; the styles will then be listed under the Effects part of the layer.



Type a large piece of text into a Photoshop file. Make sure it's big enough to show clear outlines around the characters. Then in the Layers Palette, click the left-most button from the bottom row, with an 'f' on it, to add a layer style. Pick Drop Shadow from the drop-down menu there. The Layer Style controls will then pop up.

You can add multiple effects to one piece of text simply by ticking more boxes on the left. You can then select the name of the effect there, and alter the settings as required. Note that Drop Shadow is ticked, and selected. The best advice is to leave all settings at their defaults, and tweak what's needed. We'll change Distance to 15 pixels, so we can see the shadow clearly.

The Opacity control sets how transparent the shadow is. Angle sets the angle of the shadow relative to the text – you can enter a value or rotate the button by clicking. Keep Use Global Light ticked, and this will also set lighting for other effects. Spread affects the size and blurriness of the shadow's outline, and Size sets the overall size.

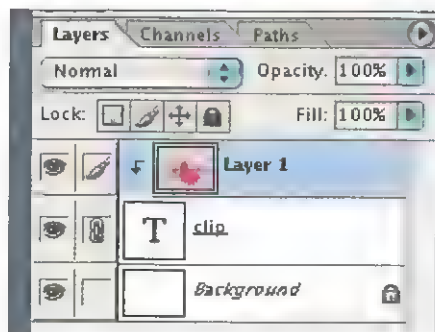
Click Contour and choose a profile shape for the edge of the shadow – the default is probably most useful. Tick Anti-aliased to soften the edges of the shadow and Noise for any noisy texturing you'd like to add. Keep Layer Knocks Out Drop Shadow ticked. Click OK – note the text layer now shows the style below, which can be made independently invisible – click the eye.

'Rasterised-style' text

You can have the best of both worlds – text that you can apply effects to, but also edit

We've seen the differences between editable text and rasterised text – editable text is the 'safe' option, but rasterising text opens up new creative possibilities. But what if we want both – to have the option of editing text at a later stage, while trying out a few painting, filtering and filling methods at the same time?

Well, there is a way around this. As you'll see below, we can use a layers feature called Clipping Groups so that the bottom layer, containing editable text, controls



In this clipping group, the top layer is selected, and the bottom one is linked. They can both now be moved as if they're one single layer

(actually masks) a higher layer. This higher layer can be filled with paint and filtered to your heart's content.



Unlinked movements

If the clipping group layers aren't linked together and you try to move either the text or a related layer, they'll move independently. Think of them as a piece of paper with the text cut out on top, and another painted piece of paper underneath. They need to be linked as described in the boxout so they can be moved together.

CLIPPING GROUPS

TYPE some editable text into a file. Make sure it's large enough to be used as a mask (even though it was created using just the Horizontal Type Tool, it will, in effect, act as a mask).

CREATE a new file above the text layer by clicking on the button at the bottom of the Layers Palette (second from right).

CREATE the clipping group by holding the mouse between the two layers in the palette, and holding [Alt]. When you see the clipping icon appear, click to connect the layers.

NOW PAINT into the top layer, making sure that you have it selected first. Also try applying filters in this layer.

TO MOVE both layers around as one, select either layer and then, in the other layer, click in the icon space to link them.



Many grouped layers

You can place more than one layer in the group. Create a new layer above the group, and then add it by holding [Alt] and clicking between the top layer and this new one. They will all stack together, as you would expect of normal layers, but will be masked by the text.

Also try playing with the blending modes – they can be applied to each separate layer, or to the group as a whole, by changing the mode of the masking text.

Applying filters to text

There are many, many filters available in Photoshop – use them sparingly



Photoshop CS

If you're using the latest release of Photoshop, Photoshop Creative Suite, you'll find filters are applied a little differently. When you select a filter from the menu, you will often jump straight to the Filter Gallery, where you can preview the filters you're applying, add more than one at a time and set controls, all in one place.

For the Photoshop user who's just rasterised their editable type and is now looking to apply a filter, the experience can be akin to that of a small boy in a sweet shop. So many glorious, glittering delights to choose from, with hundreds of fantastic ways of applying them.

But hold on. You're on the road to creating some seriously amateurish ugliness here. Because, while filters can be a lot of fun, they're best used sparingly, with a sensitive eye on the image as a whole. The best advice is to decide what overall affect you're



This piece of rasterised text has been reworked using the Emboss filter (Filter > Stylise > Emboss) – remember, subtlety is the key here

trying to achieve before you visit the Filter menu, otherwise you're in danger of getting carried away.



Undoing filters

Let's say you've created some text, rasterised it, applied a few filters and then, much later on in the life of your image, decided you don't like those filters after all. Well, you can use the History Brush (found on the toolbar) to erase them. In the History Palette, find the step just before you applied the filter, and tick the box there. Then select the relevant layer, and wipe away the unwanted effect.

TASTEFUL, USEFUL FILTERS

THE DISTORT GROUP of filters can be used for more warping-type effects, a little like the Warp Text functions, but with other attributes.

THE ARTISTIC GROUP contains some filters which have little impact, but others, such as Plastic Wrap, Rough Pastels, Underpainting, Sponge and Colored Pencils, can simulate art techniques well.

THE BRUSH STROKES GROUP of filters make the text look hand-drawn, and can do interesting things to the outlines of your characters.

THE SKETCH GROUP are a little like the Artistic filters. They simulate various other ways of creating the text – by pen, pencil, on notepads, by photocopying, and so on.

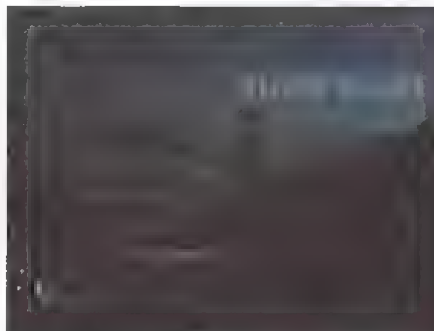
THE STYLISE GROUP of filters can be fun, although their effects are a little abstract. Try the Emboss filter to almost totally redesign any font.

Layering text

What happens when we start layering text, and how can we vary this?

We've looked at some of the benefits of working with layers. They enable us to add styles, and make 'rasterised' yet editable text, and there are other benefits. In fact, it's hard to believe Photoshop once didn't have layers at all.

Blending Modes allow us to do even more with layers. These are modes you can pick for each layer, to change the way pixels in the blending (top) layer affect pixels in the base (lower) layers. In practice this is often something like a light blending image on top, lightening



Layering light blue text over this image with a Screen blending mode lightens the image slightly, with the blue adding a subtle tint

the base layers, or imposing some other value (such as hue or saturation) on the pixels below.



Layered text

Text doesn't need to be rasterised to have a Blending Mode applied. Try making a file with lots of text layers, featuring all sorts of fonts, sizes and styles. Ignore the meaning – just look at them as characters, and try out some different blending modes.

USEFUL BLENDING MODES

SCREEN is handy for using text to lighten base layers – just make sure the layer you're blending with is fairly light to start with.

MULTIPLY has the opposite effect, darkening already dark base areas where there are dark pixels in the blending layer.

OVERLAY combines both of these modes, darkening dark base areas and lightening light base areas, so that contrast is exaggerated. Try large letters overlaid on a very 'grey' photo.

SOFT LIGHT AND HARD LIGHT are just some of the lighting blending modes that can be used to adjust exposure in your image.

HUE, SATURATION AND LUMINOSITY will impose those values from your blending layer on to your base layers – great for blending type into a background.



Hierarchy

Try making a file with a few text layers, and assign a different blending mode to each one. Note the overall effect. Then change the stacking order – by dragging and dropping them into new positions in the Layer Palette – and see how this changes the image. Also note that you can merge one layer down into another, and the blending modes will often merge effectively as well – use [Control]+[E] or [Command]+[E] to merge.

Text on a path

Take your text for a wander – draw a line for the words to follow, then type along it



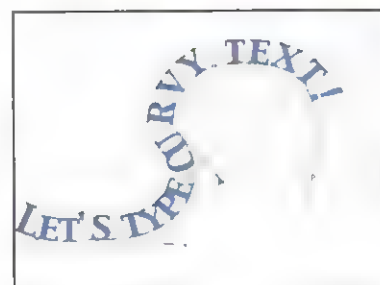
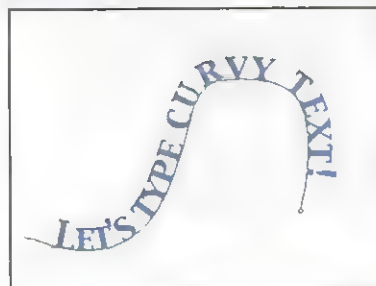
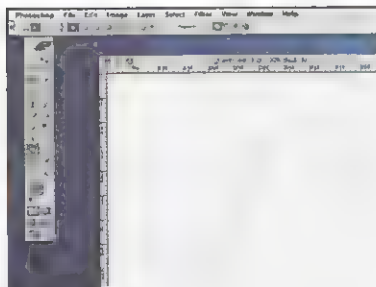
Other path tools

There are other tools we can use to alter a path. Select the **Add Anchor Point Tool** and hover it over a selected path until you see the plus [+] icon appear, then click. To remove a point, pick the **Delete Anchor Point Tool** and hold it over an existing point until you see the minus [-] icon appear, then click.



Neat curved paths

To draw neater curves, select the **Pen Tool**. Then click and drag the tool to make the first curved point, and click and drag again to make the second, and so on. Then use the **Direct Selection Tool** to select a point, and move the direction lines to fine tune the curves.



Start a new, large file in Photoshop.

To start with, we'll create what's called a **path** – a line made up of joined-up, editable points. Click and hold on the **Pen Tool** in the toolbar, and when the other pen tools are shown, select **Freeform Pen Tool**. In the **Options bar**, click the middle of the three buttons on the left, so we will be drawing a path. Then, on the canvas, draw a wavy line.

Now select the **Horizontal Type Tool** and set a large type, perhaps 30 points.

Hover the tool over the start of the line until the icon changes, and then click to place it on the path. Now start typing, and the text follows the path (it may take a moment for the text to appear). Now let's look at how to move the text, and the path as well.

Select the **Path Selection** or **Direct Selection Tool** from the toolbar. Make sure the text layer is still selected, and then hover the mouse over the path, near the text, until you see the cursor icon with an arrow. If you now click and drag, you can move the start position of the text along the path, or even drag it to the other side of the line.

In addition to editing the text, you can also alter the path. Pick the **Direct Selection Tool**, and click on an area of the path you'd like to reshape. Then drag a point (shown on the path as a small square) to a new position, or change the shape of the curve by dragging the two direction line handles.

Aligning text

Multiple pieces of text can be lined up neatly – and kept lined up – in Photoshop

We've already looked at how you can create numerous pieces of text in a Photoshop file. In some cases, you won't be too bothered about how well they line up – especially if you are creating quite a 'free' image for illustration or graphic design.

However, on other occasions it's good to know we can quickly line up two or more pieces of text along the left edge, top edge, centre, etc. Let's say you're making a mock-up for a web page or magazine layout. We're used to seeing text lined up with

images, headlines, sub-headings, and so on, and we can do this quite easily by using the Move Tool options. This is explained in more detail below, but if you select the Move Tool now and check, you'll see diagrams showing the different alignment options.

Once your pieces of editable text are aligned, and you've finished editing them, you can then place them in a 'layer set' folder. That way you know they're always lined up with each other, even if you move them around the canvas.



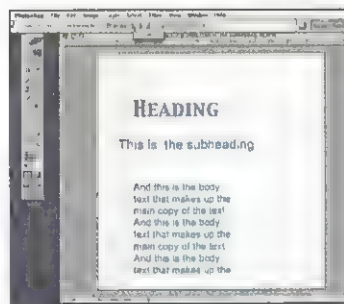
Merge down

Once you have two or more pieces of text aligned, you might want to move them around, but still keep them aligned with each other. At the bottom of the Layers Palette, click the 'Create a New Set' button. Then drag each layer and drop it on to the set thumbnail. Once they're all stacked up you can move them around as a group, by selecting the set and moving around the canvas as usual.

ALIGN YOUR TEXT

Use the Move Tool to get everything lined up

In a new file, create three or four pieces of text to be lined up. When you've finished typing, use the Rectangular Marquee Tool to draw a marquee, which defines the area in which you'll line the text up – for example, the left edge of the marquee is where your text will left-align to, or the box dictates the centre point for centring. Select the type layer you'd like to align, and pick the Move Tool. Under Options click any of the six buttons to align the text to the marquee – to the top edge, vertical centre, bottom edge, left edge, horizontal centre or right edge. Then select the next layer you want to align, and click the same alignment button.




Make a selection with the Rectangular Marquee, then switch to the Move Tool and choose an alignment – simple

Chapter 6

WORKING WITH TEXT IN A PRINT CONTEXT


In this chapter...

 *image resolution is important, and how it affects printing*

 *typographic elements for projects such as posters and flyers*

 *photographic prints by making a frame and caption box*

 *for comic strips*

 *everyday tasks, such as annotating maps*

Despite the rise of the Internet, most text is still read in print, so it's useful to know how to approach text design and typography from a printing perspective

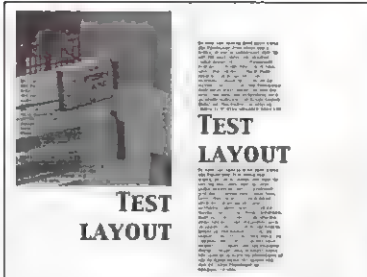
Different people use Photoshop for different things. Some are professionals, using it for design or art work, while others are home users who turn to Photoshop only occasionally. Photoshop is well suited to both uses, and many more, because its tools and features, and the methods of applying them, are so flexible. It's always worth seeing if Photoshop can do the job before looking elsewhere, especially if you're looking for a way to work creatively with text.

Where's the party?

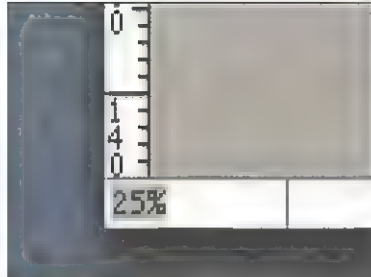
As the world's most famous image editing application, Photoshop is

probably also the most commonly used, both in the workplace and at home. People who aren't using the application for work may be using it just for fun – and you can have as much fun with text as you can with images. For example, we can use the text tools to produce lettering for comic strips or photo montages, layering them over the artwork.

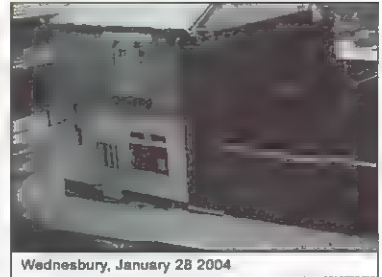
Alternatively, there are more useful home printing applications for Photoshop. Let's say you're having a party. To start with you can create the flyers in Photoshop, using the text tools combined with layer effects and warping tools to create some dynamic lettering. Your flyers



Page 70 Make simple mock-ups for magazine layouts with type and graphics



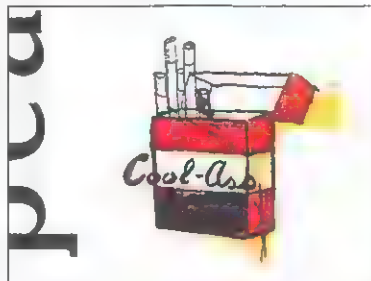
Page 72 Use your computer monitor to test the legibility of text for print



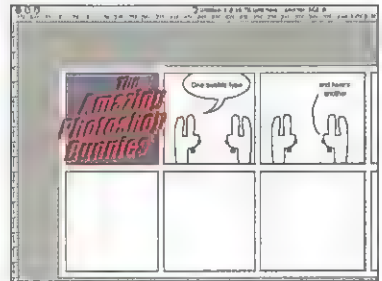
Page 73 Create a frame and caption box for your photographs



Page 75 You'll soon be creating some fantastic flyers with our tutorial



Page 76 Be inspired by the incredible magazine typography of David Carson



Page 78 Learn how to create speech bubbles for your very own cartoons

may be designed primarily to pass on information, but that doesn't mean they can't look good. And if you're sending someone a map, but the page you scanned in from your A to Z doesn't show where your house is very clearly, you can add some extra labels and arrows.

Dummy run

Predictably enough, we'll also be looking at some more professional applications for Photoshop's tools. We'd normally use an application such as Adobe InDesign or QuarkXpress to create magazine or book layouts, but Photoshop can also be used to make quick

mock-ups. These dummies will often be printed out at less than full size, and so don't need to be of the highest quality, and Photoshop's versatility is useful here.

Alternatively, if we're designing something for print, but there's not much text to be rendered – perhaps a logo or poster design – then using Photoshop makes sense. If the priority is graphic elements, but there are some text components to the design too, then Photoshop is the ideal tool, as we'll see in this chapter. You'll learn to apply the skills we've already covered to a number of different print-based projects and ideas.

Magazine mock-ups

Need to design a brochure or magazine?
Use Photoshop to create a dummy



Knock 'em out

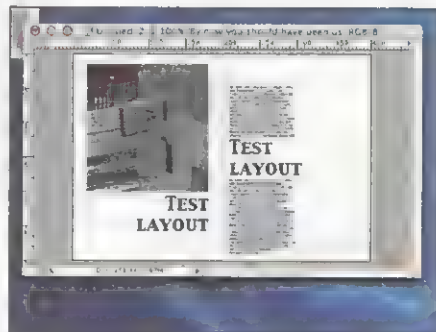
When creating these simple mock-ups, don't be afraid to experiment, but make sure you save everything you come up with. As you create something you think might be useful or interesting later on, even as a reminder, do File > Save As and save a JPEG copy. You could call it test1.jpeg, and keep numbering copies to show the order of the various versions you tried.



Be inspired

If you're designing a brochure, then the easiest way to gather ideas is to look at other similar brochures – the same goes for magazine or newsletter design. See where people have used text at angles and unusual colour schemes.

By now you'll have been using the Photoshop Type tools for a while, so you'll appreciate that they're not the best tools for creating large bodies of copy. Given this, no one in their right mind would try to lay out anything larger than a flyer, or maybe a newsletter, with Photoshop, especially when there are dedicated tools for desktop publishing. However, Photoshop can still be useful for putting together mock-ups – designs or layout schemes that illustrate how the finished product might look, but



Combine images and text in simple mock-ups. As the file is only a few hundred pixels each way, Photoshop renders changes very quickly

which don't need to be of the same quality, or in the same dimensions, as the finished product.

MOCKING-UP TIPS

USE A RATIO of dimensions to match your final, high-resolution design (for example 3:2), but make your mock-up smaller, maybe 400 by 300 pixels – it won't be sharp, but it will be much quicker to work with.

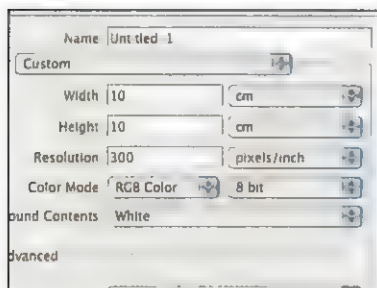
CREATE SOME body text – it doesn't need to make sense, it just needs to illustrate a paragraph or column of type. So create a paragraph box and either type in gibberish, or copy some text from Word and paste it in.

INSERT IMAGES from other files as necessary. Use the Move Tool to simply drag and drop. Then re-arrange the body text, subheadings and graphics using the same tool, layering as necessary.

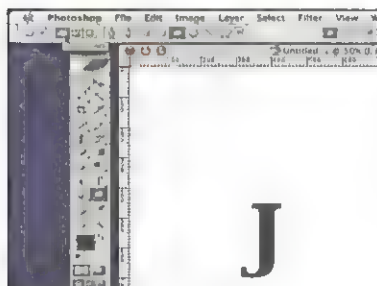
PRINT A COPY to see how the design looks on paper. Go to Image > Image Size and enlarge the Document Size > Width and Height so they match the finished product – the print will be low quality, but it will give you a rough idea of what the real thing will look like.

Logo design

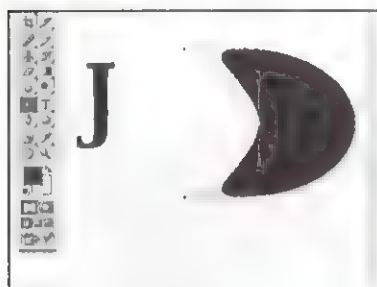
Designing logos is an art in itself – and an art that Photoshop is particularly well-suited to



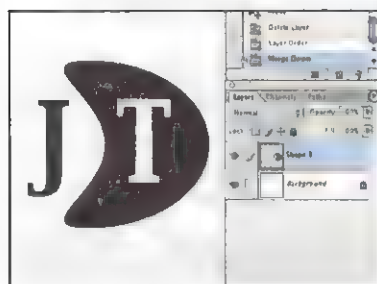
Go to File > New File, and in the window set Resolution to 300dpi and Color Mode to RGB, and make the file 10cm by 10cm, so the original is always at the largest necessary size. It's always better to scale down to a usable size, rather than try and scale up later, which will mean a loss of quality.



Decide on two letters to base your logo on – your own initials maybe. Pick the Horizontal Type Tool and set a font and a large type size, like 72pt. Type the first letter in the middle of the canvas. Then select the Ellipse Tool, near the bottom of the toolbar, and under Options, pick the shape layers from the set of three buttons on the left.



Draw an ellipse that's taller than your first initial, and at least double the width. Then select the Direct Selection Tool (see page 66) and click on the leftmost point of the ellipse. Then, while holding the [Shift] key, click and drag the handle there to the right, to make a boomerang shape. You can also adjust the direction lines if you like.



Now do Layer > Rasterise > Shape. The layer changes to uneditable pixels. Type the second letter of your initial, in a new colour. Place it over the boomerang shape. Use the Magic Wand to make a selection of the initial, change to the boomerang layer and delete. Also delete the second initial layer. Position the first initial correctly and do Layer > Merge Down so all the graphics sit on one layer.



Why One Layer?

Note how we merge all the layers down to one, as shown in the tutorial. Any time we want to use the logo, we can simply open this file and drag this layer to the new location. We also made a point of making the second initial a 'hole' in the boomerang – consider how this logo would look layered over a photo, or a banner of colour. There's no messy white colour underneath, so it will blend perfectly with any background.



Logo ideas

Try this link for inspiration: www.gdusa.com/feature/4_03/trends.php.

It outlines 15 commonly occurring types of logo design, and where they can be seen. It's great for inspiration but, be warned, they're listed here because they're also, in some respects, clichés!

Testing text readability

How big will the text look on the finished page? Here's how to work it out



Printing quality

Most professional-quality printers create images at 300 dots per inch, and even if your home printer isn't as precise as this, it won't hurt if the file is a higher resolution than your printer can actually print out. You only come across problems if the file is lower resolution than your printer can handle, as when it prints out it doesn't take full advantage of the printer's capabilities – the print-outs may look grainy or pixellated.

If we're typing text that's going to be printed, then from the outset we'll need to be aware of the file resolution and relative text size.

To start with, any time you create a Photoshop file that's going to be printed, set the resolution to 300dpi – this is the standard resolution for all print jobs (see sidebar). Now the file will probably open at 100% zoom, but beware, because this doesn't mean that you're looking at it in the same size it will print at. It only means 100% on the computer screen, which renders images at

72dpi, not 100% in print, which renders images at 300dpi.

To see an approximation of 'print size' on the computer screen, we need to view the canvas at 25%. Why 25% you might ask? Well, at 100%, what we're looking at is 72 dots per inch, so it follows that zooming out four times (to 25%) will show us 288 dots per inch, which is close enough to 300dpi. Then you can make an informed decision as to whether the text size that you're using will be big enough to be legible.

ADJUST YOUR ZOOM

How to check your text for legibility

The easiest way to zoom in to a specific amount is to highlight the zoom indicator field at the bottom left of the canvas window, and type the value in. Alternatively, you can use the View menu's zoom controls, or of course the Zoom Tool. There's also a shortcut to the Zoom Tool, which can be used with any tool selected. On a PC, hold [Space]+[Control] and click to zoom in; add the [Alt] key to those to zoom out (on a Mac, substitute [Control] for [Command]). At 25% zoom you can roughly see the image as it will appear on the page. The exact zoom you should be using is 23.99998%, but I'm sure you'll agree 25% is close enough!



To zoom in to an image you can use the Zoom Tool, or type into the field at the bottom of the canvas

Photo captions

Use Photoshop to easily add titles and captions to your photos

It goes without saying that we use Photoshop primarily to work with photographs. This ranges from professional portrait photography to photojournalism for newspapers, and also more home-based projects such as birthday photos or amusing collages. As a result, you can title your printed images in a variety of ways. Typically, a simple caption will do the job – running below or to the side of the image in a small, readable sans-serif font. Arial will do the job perfectly well.

However, be careful not to overdo

your captions – they should give just enough information to help the reader understand the image, perhaps noting the person who took it, where, when, and how. Or you could choose to add a comic caption.

Also look at how newspapers and magazines lay out several images on one page, and then use one small block of text to caption the whole lot, guiding us around the page (for example left-to-right, or clockwise from top-left). Also keep in mind that the text must be unobtrusive, but not so small we can't read it.



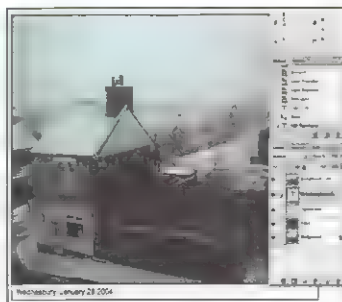
Gradient caption

Open a photo and create a new layer above it, set to Screen. Pick 100% white as your foreground colour, and 100% black as the background. Then select the Gradient Tool and draw a linear gradient from around 9/10ths of the way down the image, straight up for another tenth of the image. This should leave you with a white space at the bottom, blending into the photo. Now add your caption.

CREATING A SIMPLE PHOTO CAPTION

Frame your photo – and the caption too

Open a photo, set the Background Colour to white and go to Image > Canvas Size. Add a few hundred pixels either side. Duplicate the background layer, and beneath it, add a new layer. Use the Magic Wand (Tolerance 1, Use All Layers ticked) to select and delete the white space around the top photo layer, then select the new empty layer. Do Select > Inverse, then Select > Modify Expand and set 4 pixels. Now Edit > Fill > Black and select the Rectangular Marquee tool and move it down with the arrow keys to make room for text. In a new layer, fill the selection with black. Select > Modify > Contract by 4 pixels and delete. Finally, add a caption in the lower box.



A caption can be very simple – here it's just a reminder of when the photo was taken, which can be printed out

Designing posters

Posters are used to catch the eye and pass on information, so they need to be eye-catching!



Poster design books

There are hundreds of books on poster design out there – many of them taking a typographical slant on the subject. Try visiting a site such as amazon.co.uk and entering 'poster design' in the search field. Alternatively just take a walk down the street and see how many poster styles you can find.

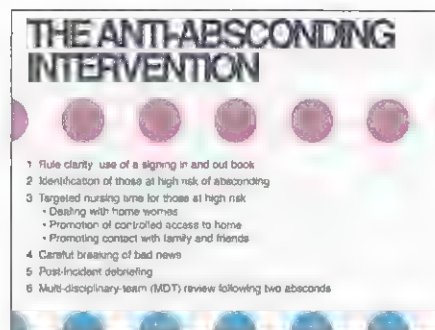


Think big

Remember, your poster will most probably be printed quite large, so remember to set the resolution to 300dpi when you create the file, and also keep an eye out for mistakes – pixels have a habit of going stray and only turning up later when they're printed BIG – and by then it's too late.

Photoshop is the ideal application for designing posters, for a couple of reasons. Firstly, it's great at combining graphic elements, photos and text in the same file, making it easy to design creatively without jumping between different applications. Of course, if you have a block or paragraph of text to write first, then you might want type it out using Word, and paste it into your poster design.

Secondly, Photoshop does a good job of rendering short passages of large-sized text – for example, an



Quite a straightforward design, but with a lot of text information – this has been designed for quite close-up reading at A3 size

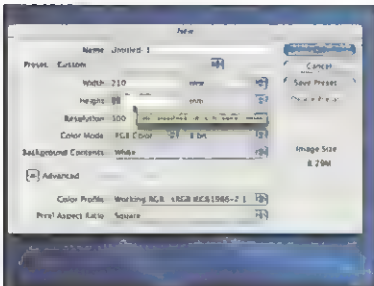
attention-grabbing headline, a brief tag-line of maybe twenty words, and then a short descriptive passage.

POSTER DESIGN TIPS

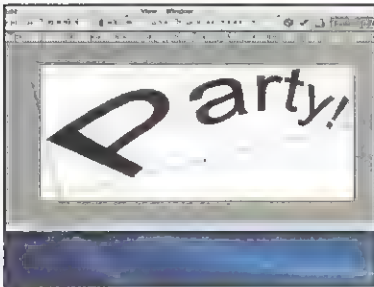
- 1 **TRY WARPING TEXT** using the Warp Text function. This can make otherwise solid and dull headings very eye-catching – just as long as they're still readable!
- 2 **USE 'WHITE' SPACE** (or large spaces of another colour) set aside just for text. Note how large text characters and smaller paragraphs can be used as graphic 'building blocks' on the page.
- 3 **CLARITY IS THE KEY**, especially if people will be reading the poster from a distance. Make it leap out, so they are drawn to it. A poster advertising a concert, for example, might be competing for attention with many others on a wall.
- 4 **TRY LIMITING COLOURS**, or using a particular scheme of complementary colours. How about using a colour of one hue and saturation, but varying brightness?


Designing a flyer

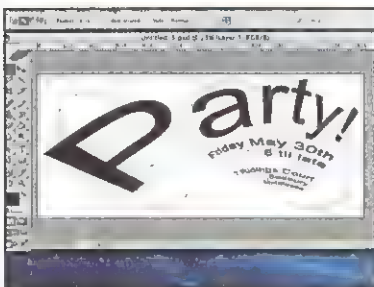
Follow this walkthrough to mix text and graphics, and create a flyer for a party




 Start a new file at 300dpi, 99mm high and 210mm wide in RGB. When you hit OK you'll see we've created a file exactly the same dimensions as a piece of A4 vertically folded into three. This means our image can't have any bleed (see sidebar), so the design will be mostly on white. This will also keep the ink usage to a minimum.




 In 172pt Arial, type Party! Then use the Warp Text window to apply an Arc with a 50% Bend, set to Horizontal. Don't worry that it runs off the canvas. Now do Layer > Rasterise > Type. Select Edit > Transform > Skew and we can now push the right handles up, so the text leads into the top-right corner. Hit [Return] to confirm the transformation.



 Now create a block of paragraph type for the date, place, time and so on, and Warp, rasterise and transform it in a similar way. Select the top text layer and select Layer > Merge Down. Then create a new layer, stacking it under the text. Select the Elliptical Marquee Tool, and check it's set to Add To Selection in the options. Then, holding [Shift], create spot shapes on your canvas.



 In the new empty layer, select Edit > Fill > Foreground Colour (so it's the same colour as your type) and spots will be drawn. With these still selected, select the Type layer and do Image > Adjustments > Replace colour; slide the bottom slider to the far right to make the text there white. Now simply do Layer > Flatten image and it's done – line three up on an A4 page and print them off.



Save ink!

If you're trying to save your colour ink cartridge for bigger and better things than knocking out multiple copies of flyers, why not just print using the black cartridge instead? Once you've finished your multi-coloured design, make sure it's flattened to one layer then select Image > Adjustments > Desaturate. The image will be reduced to black and white, and will print off using only black ink.



Create a bleed

If you're designing for print and the design runs right up to the edge of the page, you should incorporate a bleed. This is an extra overlap of your design that's trimmed off once it's been printed. So, if you're making a 10cm by 10cm image, make the Photoshop file a few mm larger all round and draw a 10cm by 10cm frame to work within. As our design is drawn 'inside' the flyer size, we don't need a bleed

David Carson

The graphic designer is renowned for his use of text-based elements in his work



Invert/flip/chop/crop

Try out some Carson-style random transformations, and see at what point a letter or word becomes indecipherable. How much can you mask out a letter before it turns into something else entirely? Can you use punctuation marks to create letters or numbers, or graphic elements? Don't be too worried about legibility to start with – go crazy, and take it from there!

David Carson is a designer who has become well-known for his use of photography, but also for the juxtapositioning of type and typography with graphic elements. This started with his early work for Beach Culture magazine, and then Ray Gun magazine and Transworld Skateboarding. The experimental use of type characters and typography in general was not a new thing, but it had never really appeared in magazines to this extent.

Carson uses cropped words (see picture below) and inverted letters

to suggest new meanings or readings; for example, an upside-down 5 is used as an S. This is an interesting commentary on how we read characters and what they've come to mean – that the mere suggestions of a shape, just a few marks on a piece of paper is instantly recognised as a language. It will probably come as no surprise that someone who uses type so creatively also runs their own type foundry, has written a few books and appears on sites all over the web – see below for more details.

GET CARSON

Find out more about David Carson's work

It stands to reason that anyone who's made such an impact on the world of design should be all over the internet. So start off by doing a search for David Carson or head straight to his site – www.davidcarsondesign.com. You'll find lots of examples of his work there. Carson has also produced several graphic design books – mostly inspirational mixtures of graphics and words, but always beautifully put together. They are, *The End of Print: The Graphic Design of David Carson*; *2nd Sight: Grafik Design After the End of Print*; *Fotografiks* and, most recently, *Trek*. So what are you waiting for? Get out there, look up some Carson and start looking at typographical characters in a whole different way.



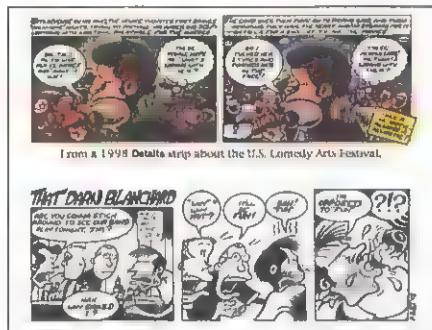
The title of this magazine is chopped in two, but we can guess what the word is

www.davidcarsondesign.com

Comic strip lettering

Where else do type and drawings appear together? In comics, of course

Any budding comic artist will know that there's a real skill to writing text for strips – in the case of comics such as the Marvel series, it's usually one man's job just to do the lettering. But if you're creating artwork of your own, and want to make sure the lettering is neat, uniform and legible, why not use Photoshop? First, scan your artwork into Photoshop (make sure you scan at high quality, 300dpi if possible). Then you can add speech bubbles, captions and lettering in new layers – we'll see how exactly on the



Peter Bagge's artwork is known for its over-the-top style, and the lettering follows this – go to his site, www.peterbagge.com, to see for yourself

following page. For ideas, take a look at comic strips in newspapers, or go into a comic shop.



Hand-drawn

If you're looking to create text with a real hand-drawn feel, try using the Brush or Pencil tools. Or of course, for true authenticity, write text on a page and then scan it into Photoshop. Later on we'll show you how to make the best of scanned writing.

LETTERING STYLES

- **INDEPENDENT US** artists such as Peter Bagge (www.peterbagge.com) often letter their own comics. Note how the style of the lettering and artwork complement each other, creating a vibrant and fluid page.
- **3D COMPUTER-GENERATED** – Many artists are now turning to 3D computer-generated image methods, so the lettering is also created on computers. It loses the fluid feel of hand-drawn work, but at least it's quick to type and easily legible!
- **MANGA STYLE** – If you've tried out the Vertical Type Tool you'll see we can use Photoshop to type in the same flowing direction as seen in Japanese and Chinese manga styles. Just as long as you have a font of the required characters, of course!
- **MARVEL COMICS** – Adventure comics often italicise their text to draw us into the story. It suggests urgency, and is instantly recognisable.



Front covers

Look at larger lettering for titles and front covers of comics. Note how they can be given shape by shading, or coloured in a particular way. Maybe they've used a particular type of drawing implement or brush. Is this something you could hand-paint in Photoshop? Why not have a go?

Speech bubbles and lettering

There are various Photoshop tricks that we can use to create comic art

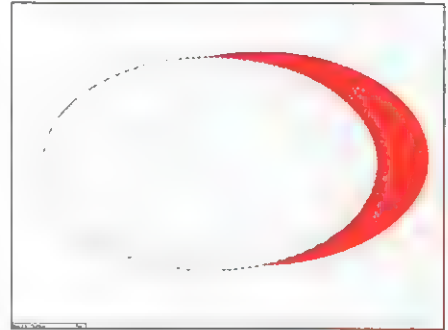


Try different brushes

If you feel like experimenting with your Photoshop drawing, try out the various brush settings and options. The Brushes Palette alone will give you something to go on, with too many behavioural and style controls to list here. You'll find it in the top-right palette well.

Before we go any further, be warned that Photoshop alone cannot make you into a great comic artist or story-boarder. However, there are a few tricks we can use to make creating comic strips easy. For example, display the grid on the canvas (View > Show > Grid). Then, as long as View > Snap To > Grid is ticked, we can draw rows of black squares for our frames – use the Rectangle Tool set to Fill Pixels. Use the Magic Wand to select all the black squares, then go to Select > Modify > Contract and hit delete, to

turn the squares into outlines. Draw speech bubbles in a similar way, using the Elliptical Marquee Tool.



Draw an ellipse, fill it with red, move the ellipse to the left and down a bit and then hit delete – leaving the speech bubble crescent

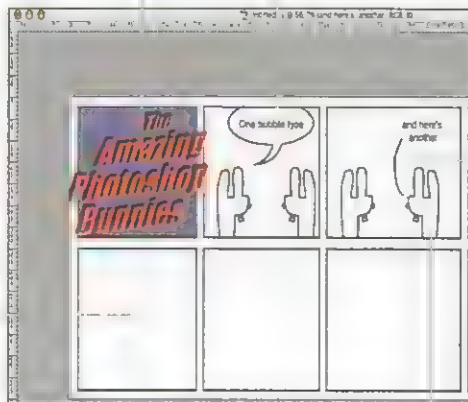
turn the squares into outlines. Draw speech bubbles in a similar way, using the Elliptical Marquee Tool.

DRAWING COMIC STRIPS

This title frame consists of large, skewed text. A drop-shadow and Emboss layer style were applied to complete the effect.

These boxes are easy to draw. They are simply black boxes filled from a selection – then contract the selection and hit delete.

Draw guides by making sure the rulers are visible (see View menu), then clicking and dragging guides out from the rulers.



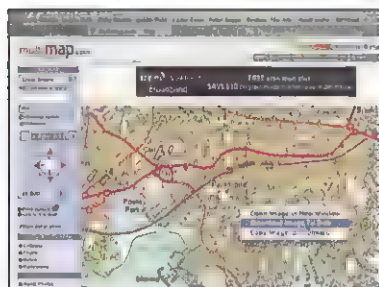
This is a typical speech bubble shape, and it's relatively easy to create – see above.

Alternatively, this is even easier! Use the Pen or Brush tools to draw freeform lines which are used to indicate who's speaking.

Okay, so the artwork leaves a bit to be desired, but it's quick and easy! Draw one bunny, then duplicate the layer and select Edit > Transform > Flip Horizontal.

Adding text to a map

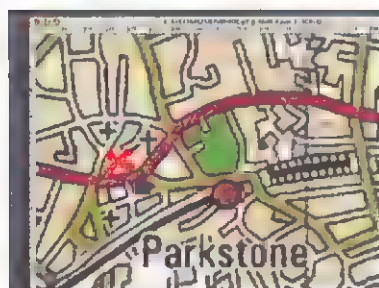
Making annotated maps is easy – no one will ever complain about your directions again!



There are various ways to create a map for this tutorial. If you have a road map, simply scan it at 300dpi. Or use a map website such as multimap.com or rac.co.uk to find your area. They will often give you the option of showing a 'printable map', and if you right-click (or [Control]-click), you should be able to save the file. Multimap allows you to make up to 10 copies of any map for personal use.



Note that any map saved from the web will be 72dpi, so the image will be of lower quality than a scanned one. Also check the file type – it should read Image > Mode > RGB Color. As an alternative to scanning or downloading your map, you can use Photoshop's Pencil Tool to draw a map freehand – the benefit of this is that you need only include what is relevant.



When you've got your map, select Image > Adjustments > Hue/Saturation, and lower Master Saturation to -50. We can then highlight landmarks and road names in brighter colours. Start off by highlighting the route, using a colour in a new layer on top of the map. Similarly, highlight any landmarks.



Finally, label the landmarks and roads. To label windy roads with a name or number, draw a path that follows the road, and then make the text run along the path (see page 66). If necessary, add step-by-step instructions – in small paragraphs set away from the main map. Make sure all these notable items are bright enough in colour, without overpowering the map details.



Clear type

Use an unfussy, easy-to-read font such as Helvetica, perhaps even in capitals. The reader will need to be able make out your instructions at a glance, so make sure the colouring is not overly-bright, or too grey against the background.



Information overload

In giving people directions, it's all too easy for you to put in too much information about the journey, including every landmark and street name along the way. Don't put all of this into one set of instructions – it will just overload the reader.

Keep text on your map to a minimum and, if possible, create an outline or backing, as shown in the tutorial, so that the text stands out from the maze of streets.

CREATING TEXT FOR WEBSITES

Photoshop is a great tool for creating web graphics, and it can be great for text as well. In this chapter we'll look how you can produce practical and eye-catching text for a website

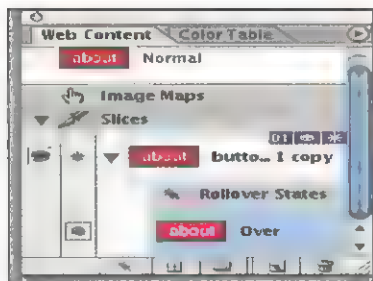
Back in the early days of the internet most sites were put together, and conveyed their information, predominantly with text. Before people started getting excited about images, animation and video on the net, HTML (HyperText Markup Language) text was more likely to appear in your browser. HTML is a way of coding text straight into a file, which a web browser reads and translates into a web page. HTML text is very useful, as it can be formatted by external CSS (Cascading Style Sheet) files, selected and copied for your own use, and used by internet search tools.

Photoshop-made images, on the

other hand can't do any of these things, as there's no code involved. However, because Photoshop text is fixed within that image, it does mean it won't get shunted around, which often happens with HTML in different browsers. In addition, it's always viewed at the right size, and we can create far more interesting and precise text effects. For more on this read on, and also refer back to pages 13 and 20.

Photoshop for the web

There are many text-based practices in web design that are left over from the early days. However, in this chapter we'll just look at text created



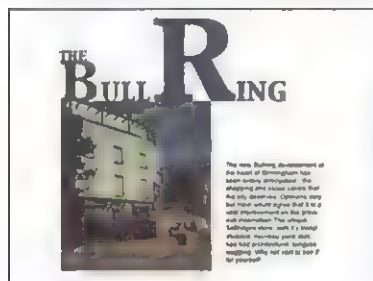
Page 83 Create site buttons with Photoshop's sister package, ImageReady



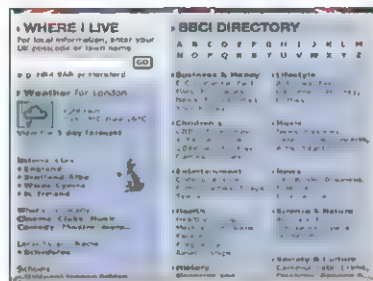
Page 85 Creating animated text with ImageReady – perfect for web banners



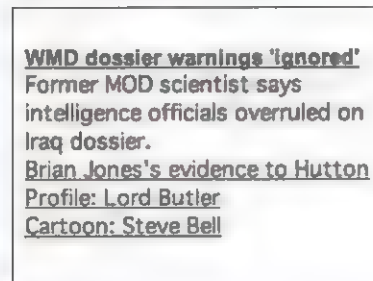
Page 87 Discover the pros and cons of using Photoshop text and HTML



Page 88 Use slices to break 'text and image' layouts into manageable chunks



Page 89 Accessibility is about making sites approachable, and the text legible



Page 90 Research text-heavy sites to see how they can be laid out well

using Photoshop. This doesn't limit us though – people regularly use Photoshop for any number of everyday web design situations.

For example, if you're creating small graphics such as advertising banners, whoever is displaying your banner will just need an image file (they won't want to use HTML text). So we'll look at how to make up a simple animated banner involving text. We'll also be looking at what kind of web pages use text, and how. 'Splash' pages use very little text, but must be eye-catching, and large chunks of body text must be legibly sized and arranged. Text is also combined with graphics, to create

elements such as buttons. You can imagine how Photoshop is perfect for this kind of job, as it allows us to arrange the image and text in one small file.

Get your message over

Finally, we'll look at the impact of words and text on the web. What do we need to consider when writing for the web – what rules are there to follow? User-friendliness is a big issue here, especially as browsers show pages in a number of different ways, and there are millions of people out there waiting to look at, and, more importantly, understand your website.

Writing for the web

Make yourself understood on the internet
– it's easier than you might think



Careful typing

It's when you start typing sentences, or blocks of text, that spelling and typo mistakes creep in. And don't forget, even if you use the Check Spelling function, there are still words you can miss. The fool-proof way to check how your type reads is to read it all back carefully.

Forget typography for a moment. Before you even consider what your text is going to look like on the web, you have to make sure that it's saying what you want to say. So, assuming for the moment that you're not using text as part of some graphic element, let's think about what we're going to write.

First of all, your target audience is very different to the average reader of a newspaper or magazine. As the internet is available to so many different cultures and countries, your writing should be kept as simple

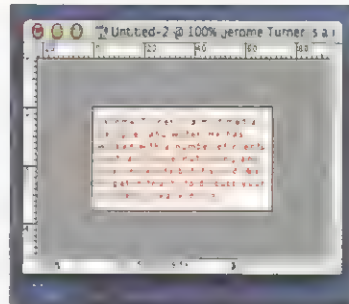
as possible. Remember, don't use a long word if a short one will do. Also, there's an incredible amount of information out there on the web, and as a result attention spans can be short, so get straight to the point in as few words as possible – unless the viewer is expecting something a little more in-depth.

Photoshop files will be larger if they include a lot of text (and will also take up more room on the web page), so it's wise to keep the word count down. Smaller file sizes also mean faster download times.

DESCRIBING YOUR SITE

You want to grab the attention of surfers, so get to the point!

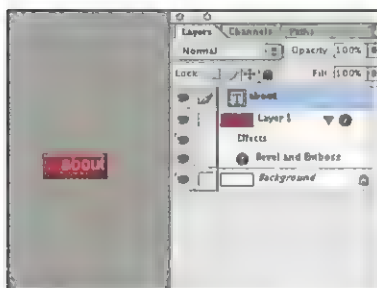
Start a new Photoshop file, 72dpi and 200 pixels wide by 100 deep. Let's aim to create a website description in this small file. Select the Horizontal Type Tool and select 10pt Arial font with no style and no anti-aliasing. Now draw a paragraph text frame covering most of the canvas, place the cursor inside and type a description of your site. Keep to the point, and use everyday language. Don't give information that might be better suited to another part of the site – the idea is just to get the viewer's attention – it's probably the first piece of text they will see on the site. And by reading it, they should be able to get a good idea of what the site is about.



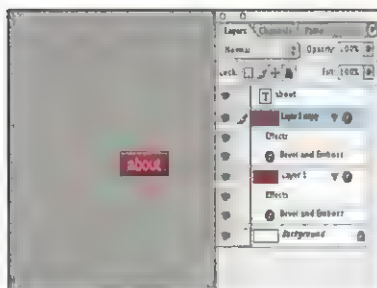
Can you summarise the content of your website in just a few words? You should be able to

Creating buttons

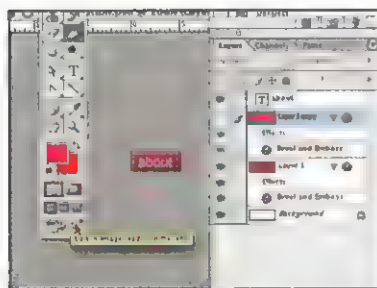
This tutorial shows you how to produce a rollover button incorporating text



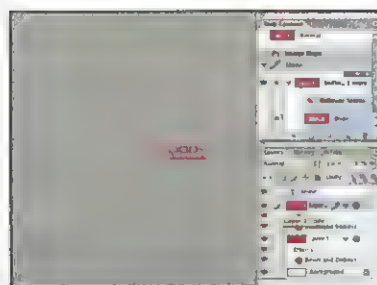
Start a new Photoshop file, 60 pixels wide by 24 high. Create a new layer, and fill it with a dark, solid colour using the Paint Bucket Tool. Select this layer, and while in the Layers Palette, click the Add Layer Style button, selecting Bevel and Emboss. In the pop-up menu, set the style to Emboss, then hit OK. Next, enter a piece of text in white – the button name.



To centre the text, select the text layer, and go to Select > All. Then select the Move Tool, and in the Options bar, click the Align Vertical Centres button, followed by Align Horizontal Centres (if you make any changes to the text, you may need to realign it). In the Layers Palette, grab the thumbnail of the coloured layer and drop it over the Create New Layer button, so it duplicates.



This duplicated layer will be the button's rollover state – what you see when the cursor rolls over it – so change the colour to something else, perhaps just a lighter shade. Then, in the bottom of the toolbar, click Edit in Image Ready, and we'll jump to Photoshop's bundled sister package, which is better for certain web jobs.



In the Web Content Palette, click 'Create Layer Based Rollover'. This will make a Rollover State below the default state. Select the default state first and, in the Layers Palette, turn off the rollover graphic. In the Web Content palette, select the rollover state, and in Layers, turn on the rollover graphic. Now do Save Optimised, and in Format select HTML and Images. Open the HTML file and try the button.



Rollover text

The buttons we've created here are of a very 'classic' style. Consider how you could also use two pieces of text, in the same way as we have the rollover graphic for the button itself.



How rollovers work

After completing this tutorial you'll end up with an HTML file and a folder containing two images – one for the default state and one for the rollover state. When you open the automatically-generated HTML page, you'll see it contains those two images, and displays them depending on what the mouse is doing. If you put these online, you need to remember to do so exactly as they appear on the desktop – the HTML file, and the folder containing the two images.

Emoticons and web jargon

Feeling @ a loss 4 words? U needn't B – if you can just get the hang of web slang



Yayhooray.com

Visit yayhooray.com and click on the forums on the right of the page. Pick any discussion thread from the boards and take a look at the language used – even with very specific web communities such as this, there is slang and jargon that you won't see appearing elsewhere.

In its relatively short lifespan, the internet has been home to a large number of self-styled tribes. From whizz-kid teenage hackers to twenty-something web designers and number-crunching programmers, each has their own way of communicating, and, in many respects, new languages have been born. Add this to the explosion in mobile phone texting, and we're now used to seeing everyday characters and punctuation used in a whole different way. A semi-colon is still a semi-colon, and a bracket will always

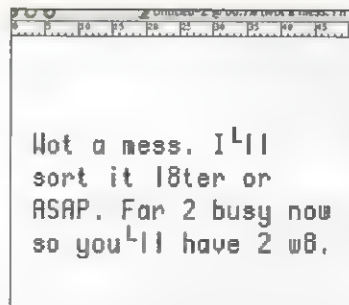
be used in the same way, but stick them next to each other and they become a smiley, winking face :). Such images are called 'emoticons', and can be seen all over the web.

The English language has been condensed and remixed to make many words smaller, often by missing out vowels (txt, yr) or by recreating the phonetic quality of a word with just a few keystrokes – later becomes l8er, and wonderful becomes lderful. And let's not forget acronyms either – you'd better get used to those ASAP!

WHAT'S ACCEPTABLE?

Well, it all depends on who you're talking to...

If you want to use any abbreviations, acronyms or slang in your writing, that's fine – but keep in mind that you'll be excluding any viewer who isn't 'in the know'. So, to make yourself clear to most of the people most of the time, avoid anything other than pure, plain English (see site link below). Even if your site visitors get the gist of what you're saying, it can look unprofessional and unnecessarily awkward to use a lot of slang, and in a large block of text it will give many people a headache. On the other hand, if you're aiming at a younger target audience, or would actually like to make a point of excluding certain people, then slang could work!

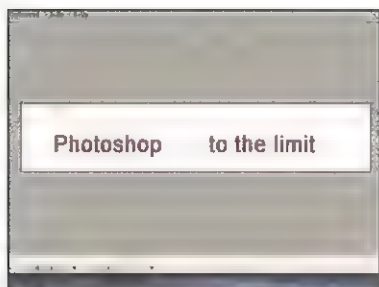


Just because you know what it says, it doesn't mean everyone else will. Bear in mind your target audience

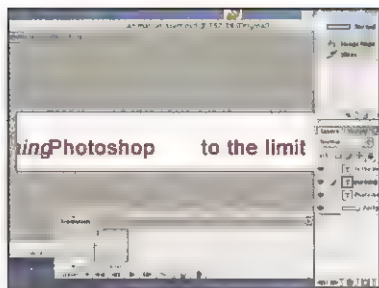
www.plainenglish.co.uk

Creating animated banners

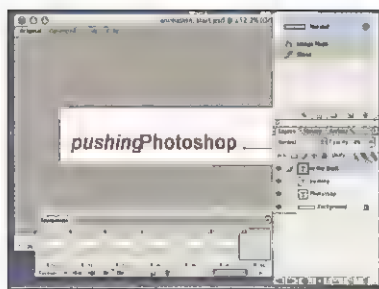
Bring your website to life by animating text in a banner, using ImageReady



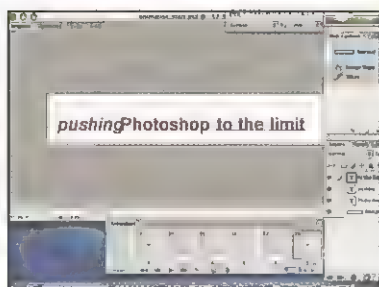
Let's start by opening ImageReady and starting a new file, 400x70 pixels. You'll see that Image Ready is similar to Photoshop. Start by creating three pieces of text – write 'pushing' in italicised text and then 'Photoshop' and 'to the limit'. Line them up as shown or open the file animation_start.psd on your bonus CD-ROM – note that the word 'pushing' is off the canvas.



Make the opacity of the 'to the limit' layer 0%, so it disappears. Now do Window > Animation to open the Animation palette. Each frame in our animation is represented by a new thumbnail – click the file icon at the bottom to duplicate the current frame. With both the duplicate frame and the 'pushing' layer selected, hit the right arrow key until it touches the 'Photoshop' text.



Next click the tween button on the Animation palette. In the pop-up, enter 5 Frames to Add, click OK and it will add animation frames in between your start and end state. Now select the last frame (7), duplicate it and, in the duplicate, move the 'Photoshop' and 'pushing' layers up closer to the invisible 'to the limit'. Then tween 5 frames between the last two steps, as before.



Duplicate the last frame, and here, set the opacity of 'to the limit' to 100%. Then tween between the last two states, but with 10 steps, so it runs more slowly. Use the Animation palette playback controls to watch it – you'll notice there's no pause at the end, so in the last frame, click and change 0 secs to 2 secs. Do File > Save Optimised and save as a gif – it will animate when opened in a browser.



Too fast

If you decide the animation is too fast, you'll need to go through and change the length of each frame – just click and change the field in seconds at the bottom of each animation thumbnail.

If you do this before applying your tween, it will save a lot of clicking.



Animation ideas

You can animate all sorts of things. Try a piece of text, which you warp using the Warp Text Tool in a duplicated frame, and then tween in between the steps – see how it animates the warp? Or use multiple layers switched on and off, or with different blending modes. Don't use too many frames unnecessarily though – as each frame makes up part of the overall animated gif, the file will become large.

Splash pages

Create a striking intro image to draw passing surfers into your website



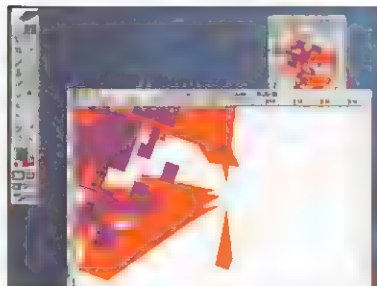
Making a splash

A splash page may give information that people need to view your site, such as whether they need a QuickTime video player or Flash animation player. If this is the case, it should also provide links to the download sites for these players. You can also create a link to a new pop-up window, and define the size of this. In short, it's a brief description (visual or text, or both) that should draw people in.

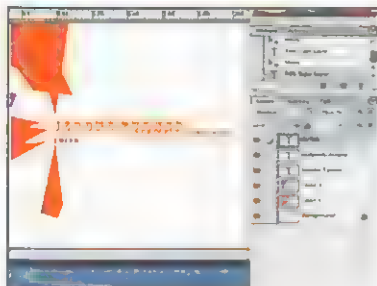


On the web page

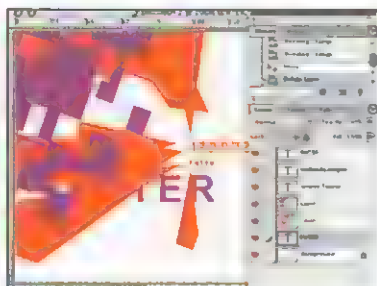
The image created in the tutorial should be placed in the top-left of your web page. If it's flush to the top and left edges, it will point down into the rest of the page, to your text. The design also suggests 'something bigger' running off the edge of the page. The right and bottom edges shouldn't contain graphics running off, and should be the same colour, so they can blend with the web page's background.



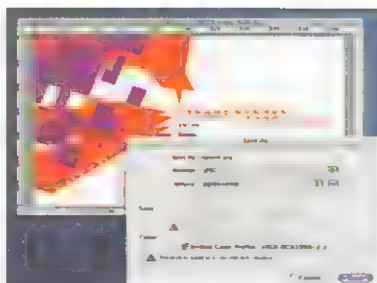
Start a new Photoshop file. Make sure it's 72dpi, RGB colour and 600x400 pixels. Then open the file graphics.psd from the CD – we're going to use the two shapes here in our splash page. Use the Move Tool to drag the orange shape, then the purple shape, into the new file.



Arrange the two layers so they drop off the corner – use the Transform function to rotate or make the images smaller (but not larger – they'll lose quality and become fuzzy at the edges). Then create text which gives the title of the site, and prompts the user to enter, in this case 'Jerome Turner', 'Multimedia Designer' and 'Enter'. We'll look at how to make a more comprehensive page later.



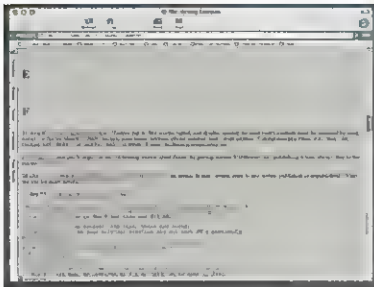
You'll see I've made the text up from three pieces, and this is really a very simple design. Splash pages can be really fun: a chance to catch the eye and be creative. It would be a shame not to make more use of all these layers, so create another larger piece of text, and partially hide it under some of the graphics.



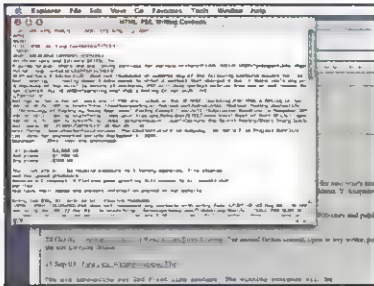
You can even duplicate a text layer by dragging and dropping over the New Layer icon at the bottom of the Layers Palette. Then resize, reshape, rotate and find a new place for it. Make sure the right and bottom edges of the image are the same colour, with no graphics running off them. Then save the whole thing as a JPEG.

Photoshop text or HTML?

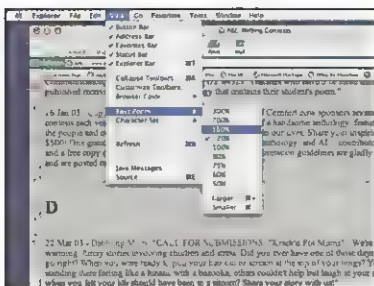
Let's check out the web, and see how these two different types of text are used



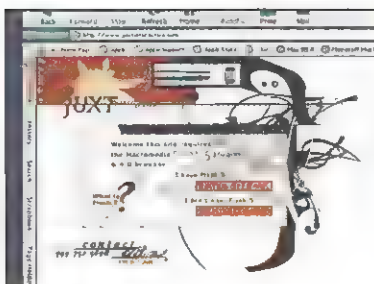
Get online and type www.anotherealm.com/prededitors/pubctst.htm in the address bar. Once upon a time, all websites looked like this – mostly text. Note that the page is very text heavy. Imagine creating this as a Photoshop image – every time you wanted to edit the text, you'd need to open the original file, edit the text and re-save it.



If you're using Internet Explorer, do **View > Source** (or the equivalent). A window shows all the original HTML source code. There are invisible bits of text, such as instructions and tags, which are used by search engines. But in addition, note the visible text – search engines can also use this to identify your web page. Photoshop images can't be read in this way.



Also note that if the HTML text is too small for the viewer, they can do **View > Text Zoom** to enlarge it – not possible with Photoshop images. However, try resizing the browser window and note how the text is formatted to fit. In this case, it's not too much of a problem, but if you're making something more complicated in HTML, you need to be aware of how different browsers resize text.



It might seem that there are very few benefits in using Photoshop text when creating text elements for the web. But only a small range of fonts can be displayed in HTML text, so for anything other than Arial or Times, you might consider Photoshop. And if you're using larger-sized text, HTML doesn't let you soften it with anti-aliasing. Surf the web and see what else you can find.



Identifying

If you're searching the web and can't tell whether something is an image or HTML text, how do you find out? The easiest way is to touch it. Try selecting the text – if you can, it's HTML; if you can't, and you end up just dragging it around, that means it's an image, and you'll see where its boundaries are as you move it.



Is HTML difficult?

Yes and no. It depends what sort of web page you're making. Most people use an application such as Dreamweaver, which lets you write HTML in a source code view, or in a more 'visual' view, which shows how the text will look in the web browser. However, things can still get pretty complicated and messy.

Page layout and slicing

Lay out your text in Photoshop, and then slice up the page using ImageReady



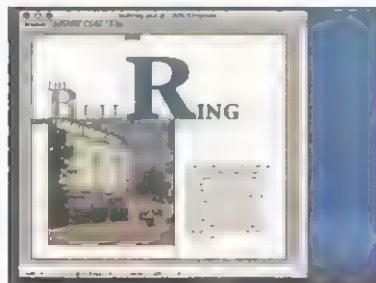
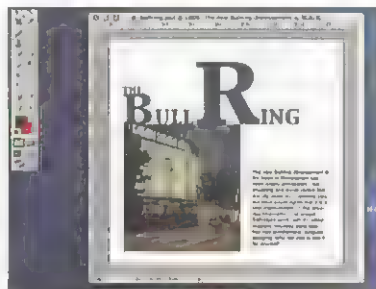
How does slicing help?

Slicing is great for a couple of reasons. For starters, an image which is sliced, and then auto-arranged by ImageReady into an HTML page, will load faster than one large image on its own. It shouldn't do if you think about it, but it does! Secondly, it loads in pieces, so the viewer gets to see each part as it loads up, and doesn't have to wait for one large file to load before they can see anything.



Photoshop page backgrounds

Remember, when you design a page like this, that it'll appear in a web browser. If the background of your image isn't white, you'll need to use something like Dreamweaver to set the HTML page's background to the same colour, otherwise your page will be surrounded by white when the browser window is enlarged.



Open a Photoshop file 500x500 pixels – this is fine for our web page layout.

You may want to sketch a simple heading, image and paragraph layout on paper first, but I'm going to design straight on to the page. Open the photo.jpg file from the CD and drag the image on to your new file, leaving room above for a heading, and to the side or below for a short paragraph of text.

Now, above the image, add a heading

– be as creative as you like here, because the size is big enough for the words to be legible, even if they're quite distorted or unusual. Remember, to see how it will appear online, view at 100% zoom.

Now add a short paragraph of

descriptive or body text. This should be no smaller than 10pt, and 11pt is probably safer. When web text is small like this, it's also safer to use no anti-aliasing, and perhaps adjust the spacing between the letters (using the Character Palette). When you're happy with the design, hit the ImageReady button at the bottom of the toolbar.

In the top-left of the image you'll see a label, numbered 1. Select the Slice Tool (it looks like a scalpel) and drag a shape from the bottom-left of the whole image covering (and snapping to) the photo. Then, from the top-right, draw a slice around the word 'Ring'. Note the image is now split into four neat sections. Now do File > Save Optimised, and choose HTML and Images.

Web usability

Accessibility is a big issue for websites, and text is a major factor in this respect

With so many competing sites on the internet, it's never been more important to consider the ease-of-use and accessibility of a site. And one of the main issues? Text. How many times have you come across a site, only to realise you can't read the text at all, or that it gets smaller when you resize the browser frame (this is probably because it's a Flash file – see www.impact100.com and you'll get the idea). Or maybe there's too much anti-aliasing and the text is just a blurred block of illegible characters?



Note how bbc.co.uk has a lot of information on the home page, but it's all in well-spaced, large text and easy to get at

A good rule is that if you can't read it comfortably, make the text larger, and remove the anti-aliasing.



Jakob Nielsen

Jakob Nielsen is probably the most renowned critic and commentator on web usability. He publishes a bi-weekly column on various issues at www.useit.com/alertbox/. You'll notice that it's not the most attractive site on the web, but it's very usable! The text is large, and presented in list form, in a black on white colour scheme.

SOME DOS AND DON'TS

FOR SHARP, clear text in a small point size, don't set any anti-aliasing options or, more to the point, set anti-aliasing to None. You could start to consider using it if the text is larger than 12pt.

CHECK YOUR COLOUR SCHEME to make sure there's enough of a contrast between your text and the background colour. Try to avoid laying text over repeating patterns, or complicated images amid which the characters could get lost.

READ THE TEXT yourself, keeping an eye out for spelling mistakes. And if you can't read it easily, ask yourself why not. Do the spacing, leading or text shape need to be adjusted?

PHOTOSHOP-GENERATED images won't be affected in the same way that HTML can be jiggled around by browsers, but don't get too cocky; get friends to check the text is completely legible.



Disability

Disability Discrimination Act
Who would have thought that you could be breaking the law by creating a website? However, according to the Disability Discrimination Act 1995 that might just be the case. To see the Act online, go to www.hmsa.gov.uk/acts/acts1995/1995050.htm, or for a summarised account of one way this affects web designers, go to www.rnib.org.uk/xpedio/groups/public/documents/publicwebsite/public_legalcase.hcsp. Also see www.w3.org/TR/WAI-WEBCONTENT/

A text-heavy site

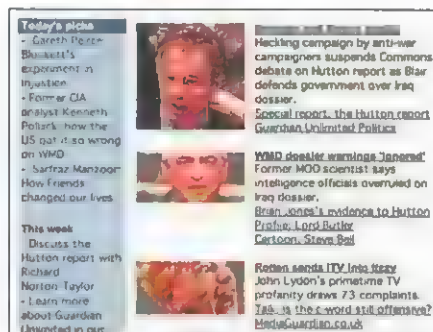
There are plenty of text-laden sites out there to give you an idea of how to put one together



Other news sites

Look at several news websites and portals, such as ananova.com and bbc.co.uk – you can find more by searching. Note that they all basically conform to the same layout – one long column of text, rather than the many you will see on a printed newspaper. This means you only have to scroll down the page from top to bottom, without having to jump to new columns.

There are many, many sites out there distributing a whole range of information, news and entertainment. While large blocks of text are usually made from HTML, there are still many practices we can look at and learn from for designing Photoshop text. Sometimes following the conventions of other layouts, such as magazines or newspapers, will work – we're all used to reading in this format. Text is displayed in columns with plenty of white space, the column is centred, drawing us to it, and the font used is sans-serif and



Clear and simple layout – each story teaser shows an image, subheading (identified by its underlining) and short description of the article

simple to identify. The best sites let us forget we're using the internet, and concentrate on reading.

WHY DOES THIS SITE WORK WELL?

It's clear that this is the main navigation bar, but the light grey colour isn't too overbearing – it's not screaming 'Look at me!'

White space as a result of centring the content in the browser draws us into the site. It also means the site doesn't resize messily.

This box with text is an image, probably made in this way due to the odd shape and size of the text.



The navigation and advertising banners appear in brighter colours, to sell the product. Note how well white and black text work on red.

This snappy headline draws us into the story. Note the use of bold, sharp text.

The story itself is in a familiar column format, but maybe this could be a little wider, so it's not so long – it rolls off the page for miles!

File types

GIF or JPEG? Which file types work best for the web, and why?

There are two image file types which are commonly used on the web – JPEGs and GIFs. If you've done a lot of work with photos before, you'll probably be acquainted with, or at least have used, JPEGs. This is because JPEGs deal well with complicated images, and can be saved with a variety of compression settings. Compressing an image doesn't change its appearance to the human eye, but if you look closely, you'll see that it does bunch together blocks of pixels where they are approximately the

same shade, thus reducing the size of the file – and remember, file size is a big issue on the web.

In comparison, GIF images produce smaller files from images which are already mostly made up of flat blocks of colour, or at least very few colours. For example, a piece of non anti-aliased text against a white background is made up of just two colours, and will make a very small GIF file. You can see how to create both file types below, keeping the file size as small as possible for faster downloading.



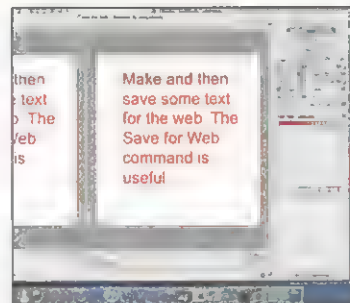
Progressive JPEGs

In using Save for Web, if you go to Save as a JPEG, you may notice the Progressive tick-box. This allows you to save the file as one which will download progressively, over a number of 'passes'. So, to start with it looks like a blurred image, and then becomes clearer as the full image loads – this can sometimes help to give the viewer an early idea of what's loading.

SAVING FOR THE WEB

Use Save for Web to compress files down

Okay, so you've made your Photoshop file, but how best to save it for the web? Well, try File > Save for Web! In the Presets in the Save for Web window, change the top-left setting to JPEG. The right image shows how a JPEG will save, with the file size displayed at the bottom. The left image is the original, so you can compare the quality and file size with the saved version. You can change the quality too – see how this affects the file size. Now set the file type to GIF, and in the case of my mostly red-and-white file, the file size goes down. So if the text is on a flat background, save it as a GIF – the file size will be smaller, and will download faster.



This file will save smaller as a GIF, as it contains just red and white, and the shades of red used in the anti-aliasing

CREATING MORE UNUSUAL TEXT EFFECTS

We've had a lot of fun seeing how Photoshop text should be treated for print and web jobs, and by now should be well acquainted with the tools. So what else can we do? Well, lots...

In the last two chapters, we've looked at how to design type for the web, and for printed work. These chapters have, for the most part, addressed practical, everyday situations and projects, such as designing a flyer, or creating a web banner. And, while creative freedom is obviously to be encouraged, there are certain right and wrong ways of being creative, and hopefully this is becoming clear.

However, in this chapter we'll be shaking everything loose, and going in for some more experimental and fun projects. They don't always follow the same strict set of rules, and they should give you an idea of

how Photoshop can let you be truly creative. Even if the end results here don't tickle your fancy, they should get you thinking about how you can use text in your own work.

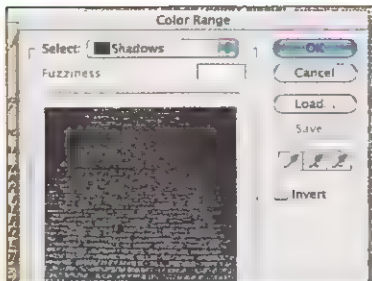
Font-tastic!

At the start of this book we looked briefly at font types, and how they differ, but here we'll be exploring some of the more left-field ideas people have come up with for fonts. Many unusual fonts have been created, based on everyday objects or made up entirely of images – and these serve to challenge the way we communicate in text.

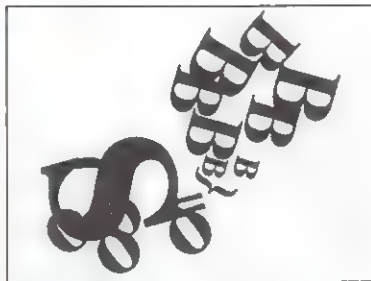
We'll also look at how to use and



Page 95 See how people have created fonts from objects, or shapes in photos



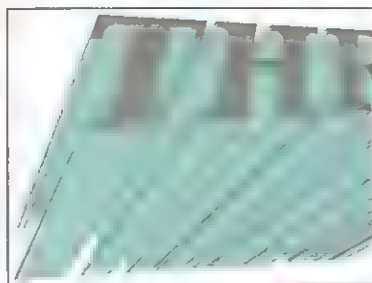
Page 96 Use Color Range to select and isolate text from photographs



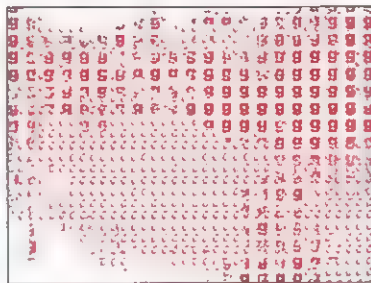
Page 99 Create eye-catching images using a few strategically-shaped letters



Page 101 Learn about the Bauhaus school and Aleksander Rodchenko



Page 103 Create 'fake' 3D text – the results can be quite impressive



Page 105 Use patterns of text and layer masks to create striking images

create text from objects you've come across. You can even write or draw characters on paper, and we'll look at ways of scanning or photographing them, then processing them in Photoshop so you can use them in your projects. These techniques are also useful if you want to forward a magazine article so someone, but don't want to re-type it.

Put it on your shirt

Many of the projects in this chapter simply illustrate the fun that can be had, and suggest ideas that you can bring to your own work. We'll be learning how to create graffiti-style effects with the Paintbrush Tool, so

you can 'tag' your photos. Or maybe you'd like to print a slogan on to a T-shirt – we can use Photoshop to help do this too.

The relationship between text, images and photography is further explored when we look at illustration, and some of the masters, such as the Russian artist and designer Aleksander Rodchenko. And, using a little imagination, we can also create 3D text, use characters as pixels for drawing, or reinterpret non-Western alphabets as graphic elements. You should leave the chapter feeling truly inspired, with lots of ideas that you can apply to your own work.

Fun with fonts

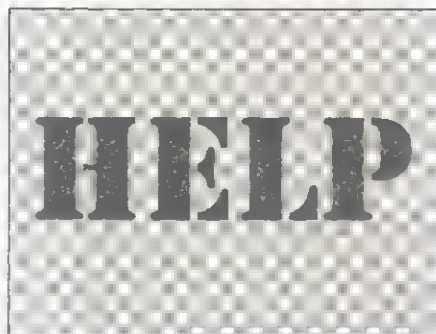
Have fun creating your own fonts – but don't go mad just for the sake of it!



Fonts on the web

Remember that HTML text won't usually be able to render most of the more imaginatively-shaped fonts. This is one of the strongest arguments for putting text in JPEG images.

We've all seen it: the dad going through a mid-life crisis who decides to design a party flyer/washing-up rota/poster – and woe betide anyone who tries to stop him using the craziest, wackiest font in the shop – see fonts such as Jokerman, Curlz or Wanted. Okay, so the safest place to use these fonts, if at all, is going to be for fun projects around the home, but there's still no excuse for over-using them. Each font has its own identity, so be aware of this; consider your 'brief', and your target audience. Having



Ooh look, it's just like the A Team! But is this font really relevant to what you're creating? You'll find that, 99% of the time, it won't be

said that, this chapter is all about having fun and being creative, so that advice can happily be ignored!



Ubiquitous fonts

Certain fonts seem to appear all over the place. Sand, in particular, seems to appear in a lot of home-made shop signs. Perhaps the mixture of a readable font which suggests fluidity and freedom appeals to people – but if a font is over-used, it can lose its novelty value.

SHAPING UP

TRANSFORM any fonts that aren't wide enough, or are too tall, using the Edit > Transform function. Try picking the closest font to what you're after, then using Transform to adjust the whole piece of text.

LOOK AROUND you and you'll see all sorts of fonts in everyday life. See if you have any of these in your own Photoshop set.

HANDWRITING FONTS very rarely look as if they've actually been hand-written, but they can be fun. Don't use them too small though – the defining shapes of the characters will be lost.

THE CHARACTER PALETTE can also be used to re-shape and space out the characters as necessary – don't forget that.

DIFFERENT VERSIONS of Photoshop ship with different fonts as standard. The variety of fonts available to Photoshop also depends on what other fonts and programs you have present on your system.

Fonts from found objects

Look around you – what do you see?
Does that tree look like a letter ‘e’?

Let's give the Type Tool a rest just for a minute. Instead, look around your office or front room. Empty your pockets. Look out of the window. What do you see? Letters! Or at least, shapes that (with a bit of imagination) can be interpreted as letters. Below, we take a look at how you can ‘capture’ these shapes and convert them into typographical characters in Photoshop, but first check out the work of some established ‘fontographers’. To start with, go to www.hollandfonts.com/FRE02.html. The design of the

‘We Love Your’ font quite literally involved someone emptying a paper bag of objects, and reading the shapes they came across as letters. In a slightly more natural vein, check out www.chank.com/designcamp.php – a font inspired simply by the beauty and forms of nature. Once you start looking around you'll never see objects the same way again. There are angles, loops, curls, circles and lines everywhere we look – mix, match and remix these to create fonts you would never have thought of before.



Books

Search Amazon for books on typographical design – most of the mad fonts that will never be put to general use at least appear in ‘coffee table’ design books. They even have a typography section in Amazon – go to Books > Subjects > Art, Architecture & Photography > Graphic Arts > Typography.

FROM PHOTO TO FONT

Snap away – then convert the results in Photoshop

Start by taking a photo of an object with some kind of typographical shape. If possible, set it on a flat, blank background that contrasts with the colour of the object, and light from above. If you're photographing architecture, or other larger objects, this won't be possible of course, but try different angles to exclude background mess. Then open the image in Photoshop. Clarify the image by duplicating the layer, then changing the duplicate's Blending Mode to Screen (if too dark), Multiply (if too light) or Overlay (if not contrasted enough). Then use the Magic Wand Tool to select and delete the background.



This letter ‘n’ was created from a photo of a fireplace. Look at geometric, architectural shapes for inspiration

Words from photographs

Want to use part of a road sign or package in an illustration? Here's how...



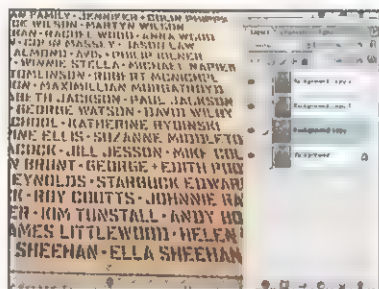
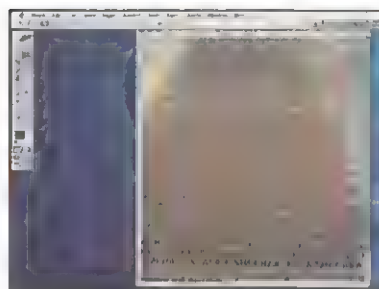
Stamp filter

Later in this chapter we'll look at another way of creating a similar effect to that shown in this tutorial, but using the Stamp filter. The difference is that the Color Range selection retains a lot of the detail of the original photo – including noise and wobbly edges – whereas the Stamp filter creates a more approximate image.



Photoshop notebook

If you see a piece of text you like in a photo – maybe the font appeals, or the shapes – then why not extract it like this and store it in a Photoshop file? You could even keep one PSD file just for these extracted signs and words, as a kind of visual notepad. Then, when you come to create work later on, you'll have these resources to turn to.



Take a photo containing text of some kind – a road sign, cereal box or clothing label. It may be you can use a photo you've previously taken, but if you're planning ahead, and take the photo with this project in mind, you'll be able to frame it better. Look out for text with edges that contrast against the background. Then scan or download the image, and open in it Photoshop.



The image sculpture.jpg (which you can find on the disc) is a little grey, so in the Layers Palette, drag the background layer over the Create New Layer button and it will be duplicated. Change the duplicated layer's Blending Mode to Overlay to improve the contrast. Then duplicate this Overlay layer twice more to increase the effect – the text should really be visible now.



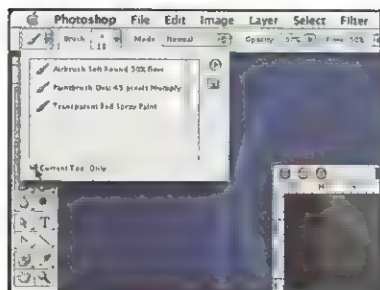
We could use the Magic Wand tool to select the text, but let's try something else. Do Select > Color Range. This pop-up allows us to select colours, or, more importantly in this case, shades. In the window's Select menu, choose Shadows. In the preview, you'll see the area to be selected defined in white.



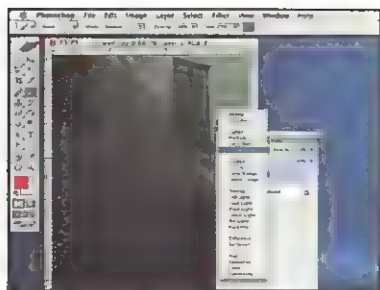
Hit OK and you'll see the selection on the canvas. Then pick a foreground colour, create a new layer above the others and go to Edit > Fill > Foreground Colour. To see just the extracted text on its own, click the eye icon of the other layers so they're hidden. Erase any part of the painted layer you don't need – you can now use this piece of text here, or drag it into any other artwork.

Painting text

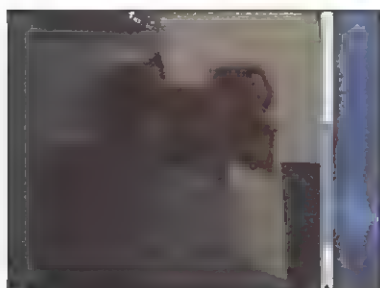
Want to spray some graffiti without getting into trouble? You can with Photoshop brushes



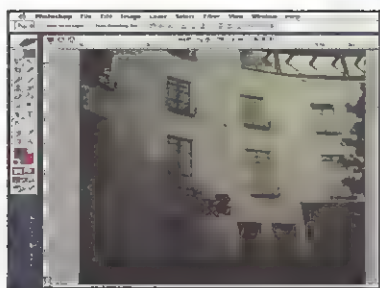
Open wall.jpg from the CD – we could paint on to a white background, but this is more fun! Select the Brush Tool from the toolbar. You could spend ages setting up all the Brush options for a spray can effect, but we don't need to. Click the Tool Preset Picker in the left of the Options bar, and then tick Current Tool. You'll see three Brush presets there – and one of them is Spray Paint!



Select Spray Paint and notice the Options. The Mode is set to Linear Burn, so that if we paint straight on to the image, it will linear burn, but we'll be working in a new layer, so it won't be effective – change it to Normal. Create a new layer above the photo, and change the Blending Mode to Linear Burn – this will now achieve the same result.



Reduce the Brush Size to 20 pixels so it's in keeping with the scale of the image. Zoom in to an area of the wall to work on. Outline short words in a graffiti-style outline – chunky and angular. Don't worry too much about following the perspective or angle of the wall. Feel free to colour in using a different colour, but only change the Hue in the Color Palette – not the other values.



Reposition the text if you like, using the Move Tool. To make your text follow the perspective of the wall, use the Edit > Transform > Perspective function, and drag the handles of the bounding box so the text becomes smaller towards the right. Finally, use a different brush shape (or the Pencil) to draw in some paint drips from the text.



Curving paint jobs

To get the spray job properly lined up along the surface, it needs to curve. However, there's no easy way of curving a layer; you can use the Warp Text function to bend text, but you can only use it on Type Tool text. You can try using the Liquify Filter to create the curve, but it's quite fiddly. Good luck!



Wild styles

Check out some of the many graffiti websites to inspire your own work. Start at www.wild.com/graffiti.html and work through the list there – you'll see that graffiti art has a huge presence on the web.

From paper to screen

Here's how to get from printed text to Photoshop pixels in just a few steps



Soften hard edges

One problem with the Stamp filter; because everything is rendered in the foreground or background colour only, it creates very sharp, hard edges. To soften the edges slightly, so they blend more comfortably with the background, blur the text a little. Do Filter > Blur > Gaussian Blur, and set it to no larger than 1 pixel.

Two scenarios for you to consider. First of all, you're reading a magazine, and you find an article interesting, so you'd like to be able to scan it and send it to your friends, or perhaps even put it on a personal web page. There are two ways to get the article into your computer – you can either scan it, or take a photograph. But if you do either of these, even with decent hardware, there often isn't enough contrast between the text and background – it's too grey to read.

A second scenario. You've been

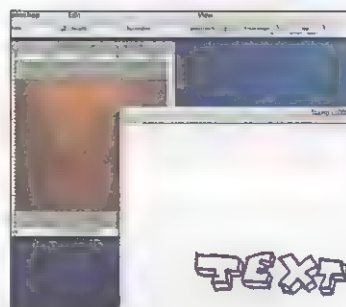
drawing some doodles on paper, and started developing an idea for a font. Or maybe you'd like to create hand-drawn text characters. However much we'd like to think we can draw perfectly with a mouse (or a graphics pen and tablet), we can't – we only achieve real fluidity with a pen and paper. But again, if we try scanning our doodles, they come out too grey to decipher easily.

No need to worry. On page 96 we looked at one way of extracting text, and here's another method that creates strong, sharp characters.

STAMP FILTER

Use this tool to extract clean, sharp text

First, photograph or scan your paper – there should already be some contrast. If scanning, do so at the highest resolution; if photographing get as close as possible. Open the file in Photoshop (or use written.jpg from the disc). If the contrast is really bad, adjust it using Photoshop's controls. Then pick a dark Foreground Colour and a lighter Background Colour. Now, do Filter > Sketch > Stamp. You'll see a pop-up with two settings; Light/Dark Balance sets the filter's shade recognition, and Smoothness makes the image more rounded. Start by setting both to 1, and work up from there if necessary. Then hit OK – lovely clean shapes in a flash!

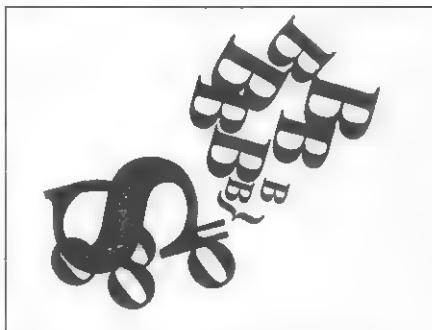


From grey, uncontrasted scan to sharp, clean graphic in one easy step; you'll be amazed by the Stamp filter

Drawing with characters

Flip, rotate and move a letter and it can become something else entirely

Have you ever looked at a letter and thought “Hmm, that looks a bit like a snake (S) or a tadpole (p) or a ladder (H)”? Perhaps not, but if you start playing around with letters, you can create some very interesting little doodles. This is basically the idea behind emoticons; characters and punctuation marks are lined up to create a face. But in this case, we’re allowing ourselves to rotate, flip or re-position the characters, so that when arranged together, they form an entire image. For example, see how simple it is to



Every character or punctuation mark has a distinct shape. By combining a few together, you can create some interesting montages

draw a car using an S, some Os, a bracket and = sign, a curly bracket and lots of capital Bs.



hasfurrychildren.com
Strange web address I know, but there are some nice examples of typeface artwork here:
www.hasfurrychildren.com/humhum/type_faces_Xs10.jpg.
Of course, the Bauhaus school of art and design were doing this kind of thing long ago...

IDEAS FOR CHARACTERS

CURLY LETTERS such as S, C and B are great for rounded objects, such as car bonnets, faces, noses, animals and clouds.

SHARP CORNERS can be found in W, T, K and E. These are useful for drawing box-like shapes, edges or legs.

USE LOWER CASE characters for small details, and upper case for the main structure of an object. Lower-case letters usually contain more detail in a smaller space, so will often create more interesting shapes.

TRY DIFFERENT sizes of text within the same picture. It will give the image more depth, especially if we can see that it's the same character repeating – for example, a flock of birds disappearing into the sunset.

PUNCTUATION MARKS such as brackets, colons and commas are useful for closing gaps, or adding tiny details to a picture.



Computer Arts
For the latest tutorials, features, profiles and expert advice on Photoshop and other popular graphics programs, check out our sister magazine, Computer Arts. It's on sale monthly and is the perfect magazine to extend your graphical skills even further!
www.computerarts.co.uk

Creating T-shirt designs

Produce some unique clothing by using text-based designs created in Photoshop



Mirror your text

Of course, as you're ironing the design back off the paper and on to another surface, it will appear as a mirror image. So, when you've created your design in Photoshop and before you print it out, use Edit > Transform > Flip Horizontal, so the end product will be the right way round.

We've looked at producing text for print and for the web, but not for clothes! Obviously you can't stick a T-shirt in your printer, but Photoshop can still help us to create unique home-made designs. You can print out your design on T-shirt transfer paper, then simply place this over your shirt and iron the design on. Enter 'Imagepro Print & Go Wear It' into google.com for more information.

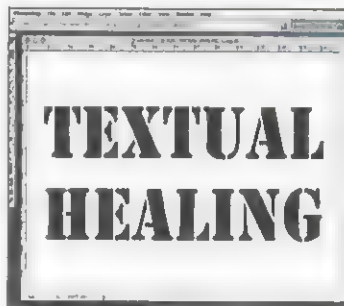
So, what to print on your T-shirt? Well, if it's something that you could find on a T-shirt in some high street

store, then there isn't much point, so make sure it's something a bit different. A simple slogan can say a lot – we all know how arresting a few boldly-printed words can be, especially when emblazoned across your chest. Go for large, blocky fonts, preferably in capitals. You can test out your design first, by printing it on to normal paper and simply holding it over the shirt. And, if you're organising a hen or stag night, or holiday with friends, you could run off a whole batch of matching shirts.

OUTLINE OF AN IDEA

For large, blocky printing, try creating a stencil

First, create your text design in Photoshop. Try to use a font and size that will guarantee large shapes – such as the Stencil font! Also, make sure your text is black on a white background. Then print your design on to thin card that will be easy to cut. Fix the card to a surface, such as a board or clipboard, and use a scalpel to cut out the letters. Now fix the T-shirt on to a surface so that it's laid out flat, but not stretched, and tape the stencil over the front of the shirt. You can stick down 'middle' bits of your stencil with double-sided tape or pins. Then just paint or spray paint your design on to the shirt.



Simple but effective... short, pun-tastic phrases always work well on T-shirts!

Bauhaus typography

The Bauhaus school of art and design had their own, radical ideas about type

Laszlo Moholy Nagy, as one of the leaders of the German Bauhaus design movement, was one of the first typographers to stress the importance of practical, legible typefaces. He theorised on the subject in *Staatliches Bauhaus Weimar* (1919-1923): "Typography is an instrument of communication. It must communicate clearly in the most urgent form. [...] Legibility communication must never be allowed to suffer for an aesthetic code adopted in advance." This was the basis and inspiration for the

simpler Bauhaus typefaces, which shied away from Germany's tradition of intricate Gothic fonts.

Herbet Bayer, a student, and then teacher of the Bauhaus school, took the idea even further. He suggested that while serifs in letters were unnecessary, so were capitals, and reduced the whole alphabet to one case: "Both a large sign and a small sign are not necessary to identify a single sound. We do not speak in a capital A and a small a." The resulting 'single-case' fonts are still widely used today.



Inspire yourself

There's a wealth of websites and books on typographical practices from history. Be informed and inspired by what has gone before, without worrying too much that you will end up 'copying' the styles you see. They will simply dissolve into your subconscious, and perhaps resurface in your own work, but with your own personal slant.

ALEKSANDER RODCHENKO

The Russian poster designer mixed bold text with bold graphics

Go to <http://images.google.com> and enter 'Rodchenko poster' into the search field. You'll find various posters by the Russian designer Alexander Rodchenko. Note the simple, hard-edged, heavy fonts used to drive the message home. Also see how text was used as part of an image – not necessarily evoking the shape of a particular object such as a table, or man, but used as a graphical shape and part of the composition in its own right. For example, in the image here, the words from the woman's voice follow the triangular shapes in the right of the image. The strong geometric forms are also reflected in the overall style of the posters.



Rodchenko used photography, typography and geometric shapes to create bold, striking designs

Playing with paths

Working with text that's been converted into paths can be a lot of fun



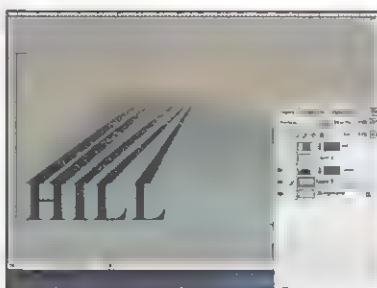
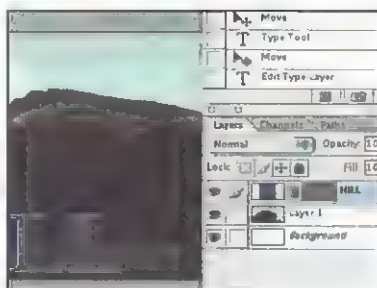
Fun with vectors

Vectors are especially fun to play with because, unlike pixels, the shapes can be bent and stretched with just a few clicks. Curves are perfectly rounded, edges are straight and corners as sharp as you need. And, once you start exploring how vectors can be used with layers, you'll discover a lot more uses.



Reshaping anchor points

Direction lines can be dragged around to reshape the curve – use the Convert Point Tool any time to do this. Hold [Shift] while doing so to snap to 45 degrees, or hold [Control] or [Command] to make both direction lines move together.



Start with a new RGB Photoshop file, 2,000 pixels wide by 1,000 high. Open the image hill.jpeg, and drag this into your file using the Move Tool – we'll use it as part of an illustration. In another layer, type the word 'hill' in very large capitals, possibly in a bold style, if your choice of font allows it.



Then, with the type layer selected, click **Layer > Type > Convert to Shape**. Look at the thumbnails in the Layers Palette – the text has been changed to a blue-filled layer that's masked out by a vector mask – the text. The text is no longer editable, like Horizontal Type text, but we can have some fun playing with the shapes. Move the text to a new position using the Move Tool.



There are two types of anchor points that make up vector shapes like this – corner points and curve points. To change a corner (as seen at the top edges of the shapes here) to a curve point, select the Convert Point Tool (found under the Pen Tool on the toolbar). Then click and drag your corner point – it will immediately convert to a corner point, complete with two direction lines.



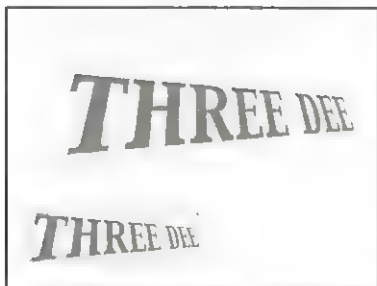
Use the Direct Selection Tool to drag the anchor point sharply up to the right. Use the Convert Point Tool to reshape the direction lines, and repeat this for each letter. Now select the photograph layer, and then drag the vector layer, dropping it on to the Add Layer Mask button in the palette. The vector now also masks the photo. Finally, in new layers, add any other graphics you like.


3D text

We can create realistic 3D text easily, with the help of the text tools




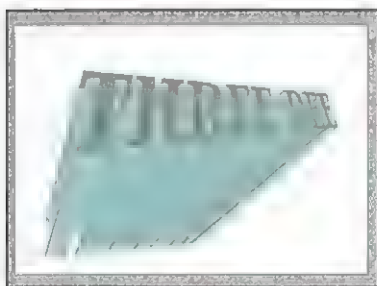
 Create a new Photoshop file, making sure there's enough room for a large word made up in 3D. Pick a heavy font to work with, in a large size – something like Capitals. Then type your word/s – they should cover a good part of the canvas. Then rasterise the type (Layer > Type Rasterise) and do Edit > Transform > Perspective transformation, so it looks roughly like the image here.




 Duplicate the text layer by dragging and dropping the layer on to the Create New Layer button in the Layers Palette. Then select the bottom text layer and move the text so it's below-left of the top layer. Use Edit > Transform > Scale function to make it a lot smaller, as this is where it disappears into the background.



 The next part requires a little guesswork, and some patience. Select the Line Tool (one of the shape tools on the toolbar). In the first group of buttons in the Options bar, select Fill Pixels. Make sure the Weight field is showing a value of 1px. Then, in a new layer, draw between corners in the first foreground letter and the equivalent corners in the background version.



 After completing the first letter, take a look at it – as we're making a solid, 3D shape, you may need to erase lines coming from the right edge, where they won't be seen through the letter. It may also help if you work on the lines for each letter in a new layer. Then, once all these lines are done, and correctly erased, fill in the 3D shapes with colour (see sidebar).



Other ways

There are other ways of creating 3D text, as any user of Illustrator will tell you. In Adobe Illustrator you can simply draw text, and then use a 3D function, with its various controls and settings. There are also 3D modelling tools and applications, which are designed for the job, but can be tricky to master.



Colouring in

Colouring the image shouldn't be too scary. First, select the bottom layer and do Filter > Stylise > Find Edges – this makes the flat text into an outline. Make a new layer above this one, and select the Magic Wand Tool, ticking Contiguous, Use All Layers and entering 1 for the Tolerance. Select the white outside the text, and then do Select > Inverse, so just the 3D text is selected. Then do Edit > Fill to colour.

Using text with graphics

Let's see how we can juxtaposition text with illustrations to create maximum impact

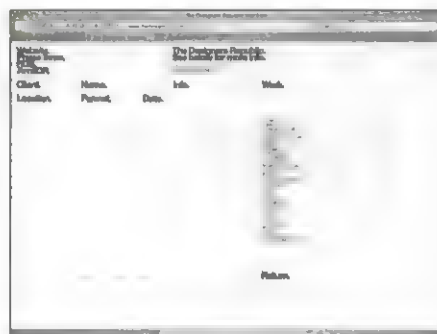


Hand drawing

Remember, you don't just need to use Type Tool type – you could also try using hand-drawn and scanned words, numbers or characters. They will, of course, be suited to different type of work, maybe more 'cutesy' or organic-type graphics, like the editorial illustrations seen in Sunday magazine supplements.

Text can be used to illustrate. A few words can complement, – or completely subvert – the meaning of graphics in an image, affecting the reading of the image as a whole. Look beyond the literal meaning of words, and text can be used in a variety of ways.

A small paragraph of tiny, illegible text on a large background suggests a build-up of information in the space. It's a neat way of producing a quick detail, a point of focus in your image, even if you can't read it. Or try just one or two words used



It's not strictly an illustration, but this layout for the Designers Republic site shows how it uses characters and spacing to great effect

almost as a title, but with filters, blurs, layer effects and so on applied to reflect the wider graphic style.



Designers who type

There are plenty of people out there using text and numbers within their illustration work. See www.thedesignersrepublic.com or www.trueistrue.com. Note that both of these sites largely rely on communicating through text, but in very different graphic styles. The Designers Republic site goes for large black print on a white background (note the letter spacing) while trueistrue settles for a less comfortable detailed grid style, in white on a dark background.

TEXT BY NUMBERS

NUMBERS, or 'techno-style' labels (for example, `vers.>1.133AA`) can lend a futuristic slant, even if they're total nonsense! Try mixing italicised, bold and normal styles within these labels.

DETAILS such as blocks of paragraph text don't need to be legible, but they will help draw the eye towards a focal point in your image.

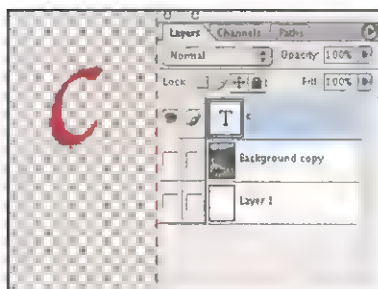
THE SHAPE of letters, numbers or punctuation marks can be exploited. If you're looking for a large curve shape to dissect your image, try the bottom half of an enormous hanging bracket.

BLENDING MODES are great for making sure your text elements (and any graphic elements actually) respond to each other.

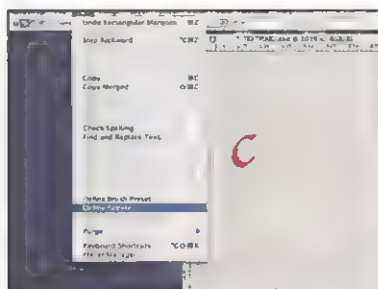
BUTTONS on web page images and other functional (rather than ornamental) parts of your illustration should be clearly labelled.

Using text patterns

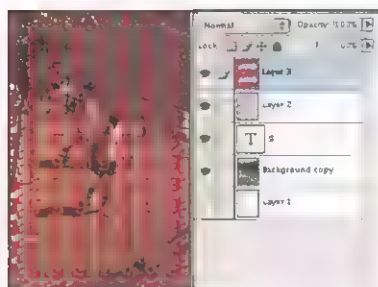
Repeated text can be used to create a variety of effects – drawing, shading and defining



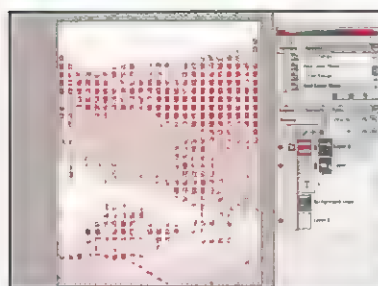
Open `textpixel.psd`, and you'll see we have a photo above a white layer. Start by selecting the Type Tool, and a fairly lightweight font, such as Apple Chancery. Set the font size to 48pt and the colour to black. Then, anywhere on the image, type a lower case c. Now turn off the bottom two layers, so you can just see the c over a transparent background, and zoom in around it.



This c will be the basis for a pattern which we'll use to create midtones (this will all become clearer in just a moment). Use the Rectangular Marquee Tool to make a selection around the c (leaving a little space around the sides) and then do `Edit > Define Pattern` – we'll call it 'c'.



Then create a new layer at the top of the stack, do `Select > All` and then `Edit > Fill`, and choose Pattern in the Fill window. Click where it says Custom Pattern, and choose your new c pattern, which will cover your layer. Now repeat steps 1-3, so you have another layer, containing a different letter pattern, and made from a darker, heavier font. We'll use this layer to create darker shadow tones.



Hide everything except the photo and do `Select > Color Range`, then `Select > Midtones`. Select the c layer and do `Layer > Add Layer Mask > Reveal Selection` – we've 'drawn' the photo's midtones using the c pattern. Hide the c pattern, and use Color Range to select the Shadows, then create a mask for the second pattern. Finally hide the photo layer, showing white, midtones above and shadows on top!



Another approach

This tutorial is a very simple version of a piece of work by www.identikal.com.

However, rather than masking out a grid of text, they used whole letters to create line work. It would be nice if we could do a similar thing in Photoshop, but we can't – they used the Graphic Hose Tool in Macromedia Freehand.



Color Range

The Color Range method of selecting is very useful for making selections of one colour – you can choose to select based on whether its a midtone, shadow or highlight, or a specific colour. Alternatively, you can use the dropper tool in the Color Range window to select a colour from the image (click on the canvas), and then use the slider to set the range of selection around that colour.

Chapter 9

LOOKING FOR IDEAS OUTSIDE PHOTOSHOP

If you're really getting into typography and text design, you might want to look a little further afield – beyond Photoshop. So, before we get to our final case study chapter, let's do that

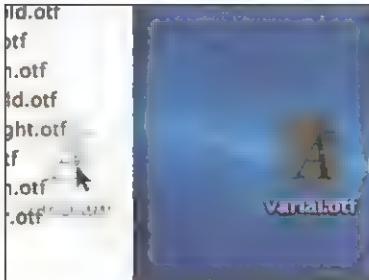
It probably feels like we've covered a lot of ground during the course of this book. We've gone from the basic entering of text, to looking at the full set of controls and settings for formatting, right through to a wide range of practical uses for and interpretations of Photoshop text. However, as with any creative process, each idea will spawn many more – a new spin on a particular method, a colouring scheme you hadn't considered but might try later, or an idea for a font you'd like to be able to use, but which doesn't exist, so you want to create it.

In this chapter we'll be looking beyond the world of Photoshop, and

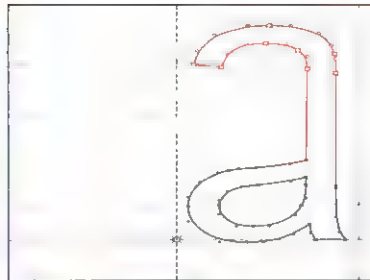
seeing where else we can look for inspiration as our exploration of typography continues.

Fontlab

When you're selecting Photoshop fonts, you may wonder how they made it on to that list in the Options bar. Well, they're defaults provided by Adobe when they package up the application, and they're neatly stored in their own Adobe folder. We'll come to look at this in more detail, because, as long as we respect copyright issues for other people's work, we can actually download fonts created by typographers and use them for ourselves in Photoshop.



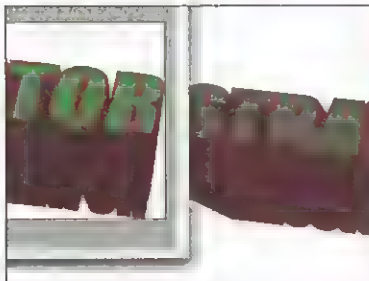
Page 108 See how to download and use new fonts from the internet



Page 109 Use the Fontlab demo on the CD to edit an existing font



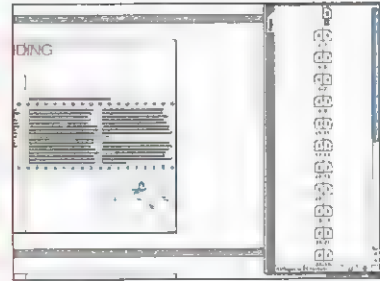
Page 110 Save your new font, and you can now use it in Photoshop



Page 111 Use Adobe Illustrator CS to create 3D text the easy way



Page 112 Explore the world of online typography and design communities



Page 113 Take a look at QuarkXpress and Adobe InDesign for larger layouts

In addition to this, we'll take a short crash course in Fontlab – using the demo version we've included on the CD. Fontlab is used to design and create fonts and, as this process can become very involved (there's easily a book or two in Fontlab type design alone), we'll be editing an existing font, just to show you how the process works. Then in your own time, you can play with the demo, or even buy the full product to unlock all of its features.

Text outside Photoshop

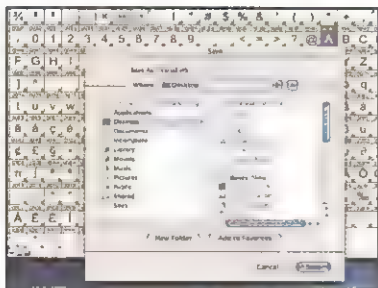
Throughout this book we've pointed out that Photoshop often isn't the best tool for creating text. So it

seems only reasonable that we should take a look at some of the other options available for doing this – you might be encouraged to expand your horizons in those directions. One of our tutorials in the last chapter looked at how to create 3D text, but it's much easier to do this using the latest version of Adobe Illustrator, and you can easily set the angle, colouring depth and shading.

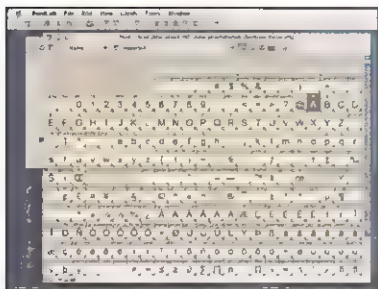
Finally, for layouts featuring large amounts of text, such as magazines, brochures and booklets, you may find it useful to look at QuarkXpress or Adobe InDesign, the two publishing industry standards.

Editing a font in Fontlab

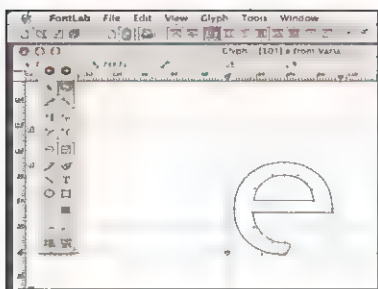
Can't find the right font? We'll edit an existing one, using the Fontlab demo on the CD



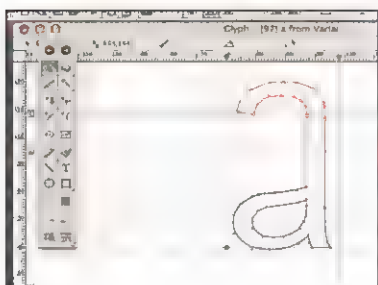
1 Start up the demo version of Pyrus's Fontlab software. The full version of this software allows us to create whole unique fonts, but we'll just use this demo to edit an existing font – Arial. Go to File > Open, then browse to find the Arial font file – it's in Library > Fonts > Arial. Then, before we make any changes, do File > Save As, give it a new name and save it on the Desktop.



2 The file you're looking at (and have just saved) is a .vfb file, which is the one you use to edit and design the font – then you generate a font file such as an .otf (open type font) – a bit like working with a Photoshop PSD and then making a JPEG from it. Now look at the Fontlab layout – the main window shows all of the characters, or glyphs as we call them, that make up the font.



3 As we started this font by opening Arial all the glyphs are created, so we'll edit a few to see how the process works. Double-click the lower case e and an edit window appears. You'll see the shape is made up a little like the vector shapes we saw in Photoshop. Select the Erase Tool and rub away the curl of the e. Close the edit window and you'll see that the e has changed in the main window.



4 Open another glyph – let's try 'a'. This time draw a marquee round the top of the a, to select points – then drag them upwards while holding [Shift], to make a long neck. While you're in the edit window, use the left and right arrow buttons in the toolbar to navigate and edit any other glyphs. We'll continue on the next page.



Other applications

Pyrus also makes various other font software, such as Scan font (www.pyrus.com/html/scanfont.html), which can be used to convert vectors or bitmap images (such as photos or drawings) into font glyphs.

This may or not be something you'll find useful – although it's great for turning hand-drawn letters into glyphs for fonts.



Pyrus.com

The people who make Fontlab, and have so kindly offered you the demo version on our CD, can be found at www.Pyrus.com.

There's a specific Fontlab page at www.pyrus.com/html/fontlab.html

and you can also download the Fontlab manual from there – the URL is www.fontlab.ch/downloads/FL46WinDoc.pdf

or www.fontlab.ch/downloads/FL46MacDoc.sit

for Mac users. You can also buy the full product from this site.

Saving and using an edited font

You edited Arial on the last page – now save your new font and use it



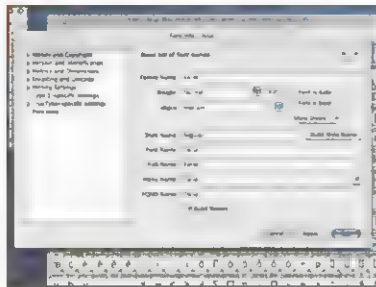
Keep your cool

Fontlab is a pretty complicated piece of software, so don't expect to have learnt everything and be churning out amazing fonts at the drop of a hat. Be prepared to go through the manual. Font designers take a lot of care over their work, so maybe it's something you could do in your spare time to start with – just polishing one really great glyph every day. Then you'll have the whole font done in a month.

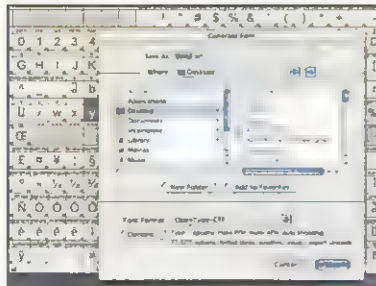


Type in books

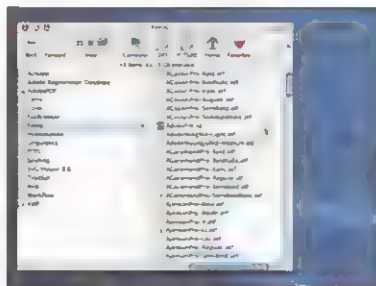
There are many, many books covering not just the design aspect of fonts, but also the more technical end – it's almost like an architectural discipline. At Amazon, go to the books section and then go through the categories as follows – Books > Subjects > Arts & Photography > Graphic Design > Typography.



5 Now you've had a good old hack at some of those glyphs, let's save and export them. Before doing so though, we need to make sure our new font has a memorable name. Do **File > Font Info**; in the pop-up menu, making sure **Names and Copyright** is selected. Then change the **Family Name** to **Varial**, and click the **Build Names** button – all names should change to **Varial**, including **Menu Name**.



6 Now we're ready to generate – select **File > Generate Font**, and in the pop-up menu change **File Format** to **Open Type-CFF** so we can use it in Photoshop. Make sure the save location is the **Desktop** (very important), give it a name and hit **Save**. If you see any warnings on the way to doing this, just click **Ignore** or **OK**. Now hide any open applications so you can see the desktop.



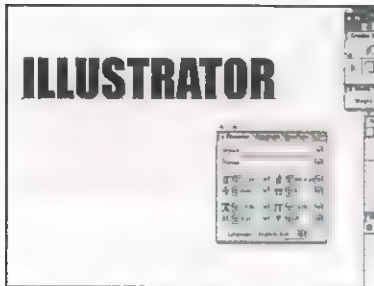
7 You need to place the **varial.otf** file in the folder **Program Files/Common Files/Adobe/Fonts (PC)** or **Library/Application Support/Adobe/Fonts (Mac)**. You'll notice all the other files in there are also **.otf** files.



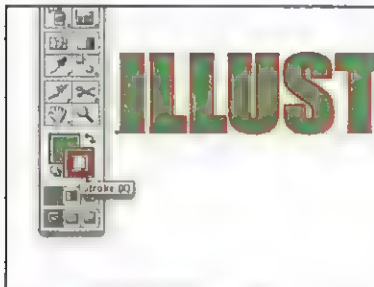
8 Now open Photoshop; if you already had Photoshop open, you can select the **Type Tool** and check to see if the font is there, but you might need to close and then reopen Photoshop for the font to be recognised. You should then see the font and be able to use. Don't worry about the odd **FB** logo that appears in some letters; they're 'watermarks', because this version of Fontlab is just a demo.

3D text in Adobe Illustrator

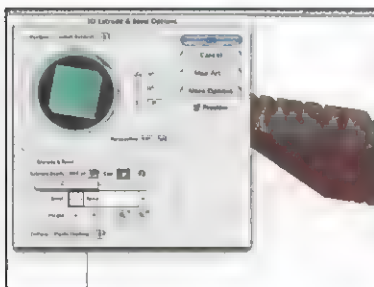
If you have the latest version of Illustrator, here's a simple method for creating realistic 3D text



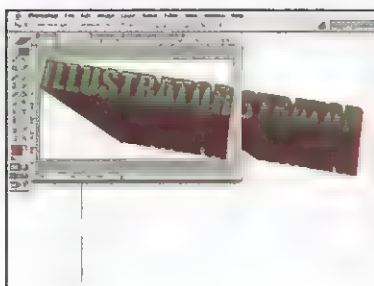
1 Open Illustrator and start a new file. Select the Type Tool from the toolbar; as this is another Adobe application, you'll notice the same T icon here, and there are a few different type tools as well. Do Window > Type > Character (note the other Type palettes while you're there) so that the Character Palette pops up and we can pick a font, type size, etc. Then type a word on the canvas.



2 Select the text by clicking on it – you know that it's selected when the baseline shows. Then we need to pick a colour – in the tool bar you'll see one colour for the stroke outline (of each character in the word) and one for the fill colour. Click each to select one or the other, then use the Color palette to select colours. Then click Effect > 3D > Extrude and Bevel.



3 In the pop-up window, start by ticking the Preview box, so you can see the changes take effect 'live' on the canvas. Then rotate the cube preview by grabbing and dragging it on its axis. Click and reset the Perspective, so that the 3D text disappears into the background. To make the 3D text deeper, increase the Extrude Depth.



4 The Surface setting is also worth mentioning. You may have noticed that the preview takes a long time to redraw – changing Surface to Wireframe while adjusting will speed this up. When you're done, return to Plastic Shading. Finally hit OK, and the text is made. If you want to use this image in Photoshop hit Edit > Copy, then open Photoshop and paste it into a new file.



The advantages of Illustrator

Now that you see how easy it is to create 3D text in Illustrator, you can hopefully see why people might choose to use it over Photoshop. We can apply the effect exactly as we require, and then, if we want to alter or tweak it later, it's adjustable.



Explore Illustrator

If you have Illustrator at your disposal, why not take time to explore the other Type Tools, or look up all those Type palettes? In many ways, there's a lot more to discover here than in Photoshop, or at least very different ways of using the tools – naturally they're often better suited to illustration work.

Websites and communities

Keep in touch with other typography enthusiasts online – you could learn a lot!

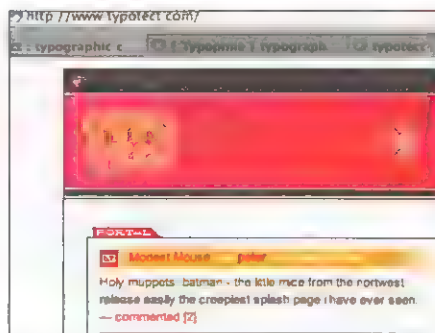


Give and take

Remember, if you're reading message boards, or taking advantage of any free fonts or items, you should really give as well as take – it's only polite. If someone offers you help, make sure you thank them. That's what being part of a community is about, after all!

As fontographers, typographers and designers spend so much time on computers immersed in their work it's no surprise that they also communicate via the web. Type design is probably just as popular a discipline as illustration, photography or other design 'specialities', and there are lots of websites out there.

Design communities offer forums where you can pose type-related (or any other) questions to the thousands of people who use these sites every day. Tutorial sites will help you out in times of technical



Sites like *typotect.com* will help you keep in touch with other type enthusiasts – they will often be able to provide any help you need

need, and design 'portals' will post new work, interviews with designers and galleries of artwork.



Get some air!

The average office will only provide a few days of oxygen before you start to feel light-headed, or even pass out! Don't forget to leave the house, however engrossed you get in your travels on the net. You'll be surprised how easily a stroll around town can unblock that creative boulder.

SOME SITES TO CHECK OUT

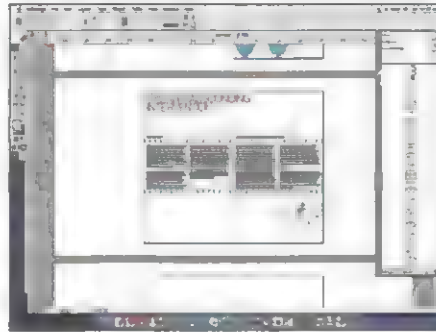
- ☐ **www.yayhooray.com** – A popular design community consisting entirely of forums where you can post your queries. Very helpful as many members are designers or typographers.
- ☐ **http://typographi.ca** – Describes itself as a Journal of Typography. Basically, it reads like a blog, featuring new developments, issues and news from the world of typography.
- ☐ **www.fontlover.com** – Does a similar job to typographica, with links to font foundries (the people who make the fonts) and reviews.
- ☐ **www.myfonts.com** – Boasts access to over 34,000 fonts, really more of a font warehouse than a designers' site, but with that many fonts, it provides plenty of food for thought.
- ☐ **http://typophile.com** – A typography portal site providing extensive details of relevant articles, courses, reviews and news.

QuarkXpress and InDesign

Specialist layout applications are used for brochure, booklet and magazine design

Some projects are not suited to Photoshop type because there is just too much text involved. Dedicated applications, such as QuarkXpress and Adobe InDesign, will do a much better job of rendering the detailed letters and characters, especially for print.

It's also much easier to format and style text using these tools, because they apply user-defined styles which are saved in a separate file. For example, if your body text should look the same all through a book, rather than editing each paragraph



The QuarkXpress file in the image below looks similar when opened in Adobe InDesign here. Note the document layout window and toolbar

you can just change the style for body text, and the application resets all the body text for you.



InDesign or Quark?

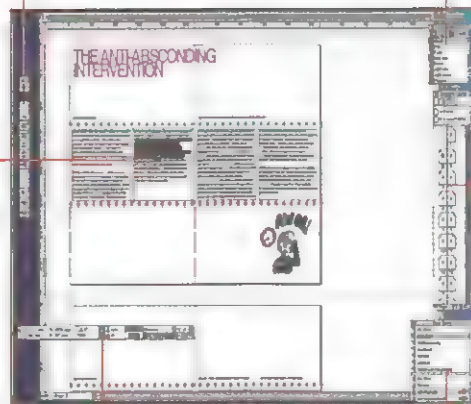
QuarkXpress has for many years been the publishing industry's standard application for layout, but opinions are changing. As the tool is very rarely updated, and doesn't offer the flexibility, control or accessibility of its competitors, many companies are moving to newer products, such as Adobe's InDesign.

QUARKXPRESS EXPLAINED

The Toolbar looks just like any other – allowing you to zoom in, navigate and create various text box shapes for entering text.

Text boxes hold the text – a bit like using paragraph text in Photoshop. We can highlight, edit and move boxes around very easily.

The Measurements bar allows you to change the properties of text, objects and images – you can easily change fonts, styles and sizes for text.



The Colours window – here you can make changes to background colours, text colours and border colours.

The Document Layout window is used to navigate around larger files of multiple pages – note the 'facing page' layout.

The Style Sheets bar is used to allocate styles to text in your documents, and also to set up the styles.

CREATING A MAGAZINE ILLUSTRATION

In our final chapter we'll take you through a case study, and see how various different forms of text and type were used to enhance an editorial illustration for a magazine

Editorial illustration, by its very nature, relies on images and graphics to tell a story, or to depict a particular scene. If a magazine article is already several thousand words long, then it might seem that the last thing you'd want to do is throw even more words into an accompanying illustration that's meant to provide a contrasting distraction for the eye.

However, we know that type used creatively isn't the same as a block paragraph of text – it can be used to tell a story without being read literally. We use character shapes to draw with, make tiny pieces of type work as details, and use particular

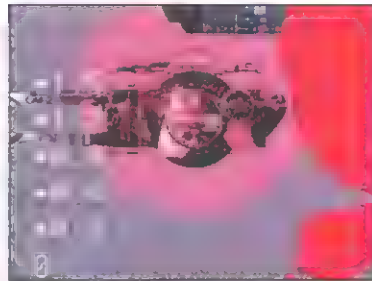
layouts or formatting to emulate or symbolise everyday experiences. And, at the end of the day, type is nothing more than a series of marks, an arrangement of lines, that we happen to read meaning into.

The brief

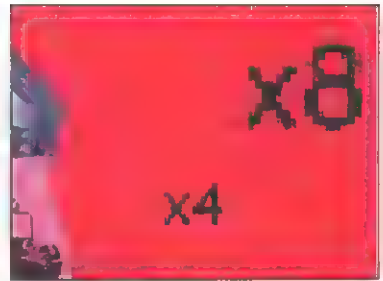
In the case for this particular illustration, I was working on something for an article on photography. The art editor wasn't able to tell me too much more than this at the time, maybe because they didn't know exactly how the writer would approach the subject. However, they knew the illustration had to be eye-catching and dynamic,



Page 116 See how I made sketches and collected source material photos



Page 117 The first element is a list of F-stops inspired by numbers on a camera



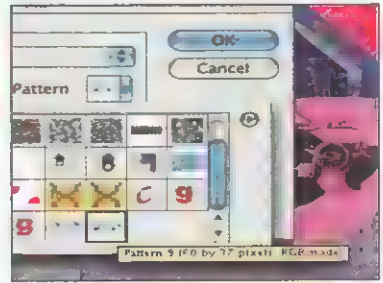
Page 118 Staying with the camera idea, this text suggests zoom functions



Page 119 Create some 'fake' text to make up this camera logo



Page 120 Created a new type form by overlaying and clipping two text layers



Page 121 Finally, add a pattern, making use of typed characters

with a space left at the bottom on which text could be overlaid.

You'll see in this chapter how I first started developing ideas and collecting source material from photographs. This photography soon developed into the image itself. Rather than ask you to generate this imagery yourself, we'll start the tutorial on page 117 with a Photoshop PSD from your CD – the image is halfway through the design process, and ready to have some typographic elements added.

More than words

We'll see how, even at this early stage, I noticed parts of the lens

imagery that inspired me to add my first piece of type. Continuing the idea of zooming, I created further, rasterised text graphics alongside this. We'll then look at how I changed the camera's brand logo to one of my own – exactly the same font as the original, but a different message. This immediately subverts our expectation. The main title of the piece followed – this was the largest piece of text to be added, and I had to be careful that the image retained its overall balance. It's essential that illustrations like this aren't overdone and distracting to the eye – your gaze should be led across the image, as if by a narrative.

Planning the illustration

Start with some sketches and notes to help kick-start the creative process



Making shapes

The shapes you'll see in the next page when we open the PSD file have been made in Illustrator, but you can create them in Photoshop just as easily. Create a new layer, and fill it with various sizes of circles made with the Ellipse Tool. Eventually, they'll take on a blob-like shape, as seen in the two layers on the next page.

The first thing to do of course is to consider the brief – in this case an illustration for an article about photography. As this could be open to fairly broad interpretation, I started off with some sketches, knowing that the illustration had to be in a portrait shape of certain dimensions, with space at the bottom for text to be overlaid.

So, my first biro sketches started with the idea of a large, amorphous mass of objects and details that are creeping into the frame of viewing – the page. I liked the idea that what

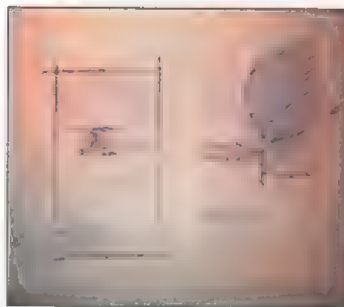
you could see on the page was only part of a larger design that rolled out of view. This also allowed me to leave the required 'space' at the bottom of the image. At this early stage, these sketches just helped me get an idea of shapes, basic structures and how the page might break up visually. If I was certain about one particular idea, I could even have scanned the sketch and used it as the backing layer for the Photoshop work, but in this case, I was able to recreate the ideas by sight alone.

COLLECTING SOURCE MATERIAL

Gather anything together that will inspire or inform your brief

Think of photography, think camera, think, 'I have an Olympus SLR covered in buttons, switches, dials and numbers.'

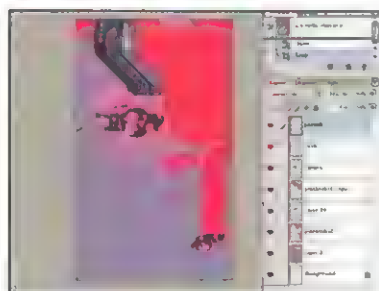
Creative processes can often be as random and organic as this. In this case I started by taking photos of my SLR with my digital camera, taking the approach of the man who sees each part of the elephant before seeing the bigger picture – I photographed the lens, body and strap, all from different angles. I ended up with around 20 images, which went into Photoshop. This inspired ideas about how I could work with the photos, but also how I should create up the shapes which would make up the main shape – made in Illustrator.



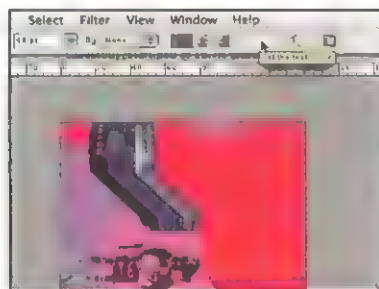
Initial sketches, and the collection of source materials such as photos, help the creative process get started

Subject matter as inspiration

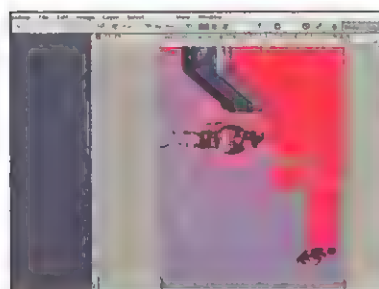
The first text element, a series of F-stop numbers from a camera, is added



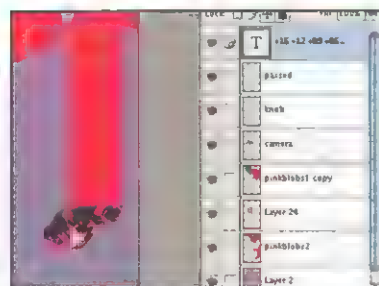
Open the file `casestudy_start.psd`, which has all of the graphic elements basically in place. If you'd like to move any layers around, it's probably best if you wait until the end, when you've seen where all the text elements go. Some text already appears in the camera image, but on taking my photos, I noticed numbers on the lens – exposure settings, which I wanted to add as details.



Start by choosing a simple font that simulates a computer 'system' font. The font used here is VT100, but if you don't have it on your system, use something similar that's sharp at all sizes. Set it up with no style, no anti-aliasing, and as we don't have many bright elements in the image, in 100% white.



Type the numbers into the image using a large font size to start with, so you can see what you're doing. You can place them in a column like this by just hitting [Enter] after each number – they're all still on the same Type layer, though.



Then select the type and alter the font size in the options – right down to 6pt. Use the Move Tool to position the column over the bar near the bottom of the image. Remember, you can approximately see whether the numbers will be legible by viewing the canvas at 25% – you can see they make a relevant detail, which draws the eye in without being too distracting.



Context

Adding this list of F-stops seemed obvious to me when creating this illustration. It was something that naturally occurred to me, as it related to the subject matter, and also provided a nice simple detail to draw the eye in. It also parallels the list of numbers we see in the camera, but in a much cleaner, almost computer-generated way – it's not part of the photo elements, but reflects it.



Colours

I used extreme white for this text, because although black and white appear in some areas of the overall image, there's not much, so it looks a little 'grey' (non-contrasted). This was especially the case in the bottom area of the image, where I placed the list of numbers.

Adding 'zoomed' lettering

Continuing with our camera theme, create the effect of 'zoomed' text using a filter



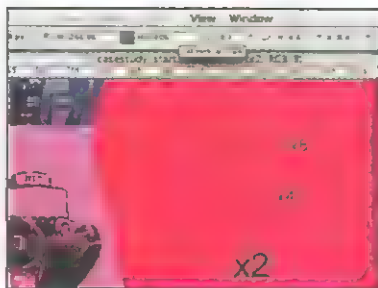
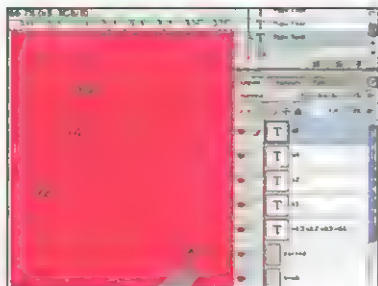
Re-colouring

The black used for this text element is great, but maybe a little unimaginative. Instead, pick a dark blue from the lens layer. Then create a new layer above the Zoomtext Layer and use the Paint Bucket tool to fill it with the blue. Then, by creating a clipping group between the Zoomtext Layer and the Blue Layer, the zoom text is re-coloured.



Push it further

Using the Scale function alone doesn't give the desired effect here – while zooming, it degrades the quality of the text, but not in the 'clean' way we want, so we give it a helping hand with the Pixelate filter. Sometimes you need to adapt your ideas, and find a new way round your problems like this.



Continuing from the last page, we now have the list of white numbers at the bottom, but how about an arrangement of numbers that is increasingly 'zoomed', just like the zoom of a camera lens? Start by typing 'x1' in 6pt Arial, then create other Type layers for x2, x4 and x8 – four layers in total, as we want to treat each one separately.



Select the x2 layer and rasterise it, (Layer > Rasterise > Type), then hit the shortcut [Control]+T ([Command]+T for Mac users), to open the Transform box. In the Options, change the H (height) to 200%, and hit the Maintain Aspect Ratio button to the left of this, so the width also altered. Then hit [Return].



Note the slight degradation in quality – we actually want to accentuate this, but in a pixelated, 'zoomed-in' way. So apply a filter, or to be more specific, Filters > Pixelate > Mosaic, set to 4. See how this makes it look like we've zoomed into a digital image, adding a sense of depth. Also rasterise the x4 layer, and in the same way, increase the size by 400% and pixelate, with cell size set to 8.



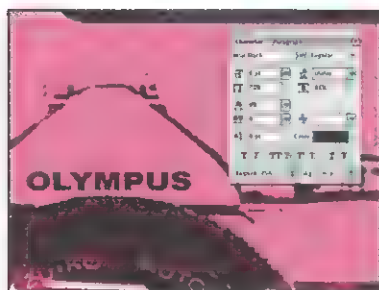
With the x8 layer, rasterise and scale up by 800%, then pixelate again, setting cell size to 16. Each number now increases in size, but actually becomes harder to read and more stylised. Finally, I line up the layers in a curve shape that parallels the tiny pink bubbles just below, and merge all four down to one layer, calling it Zoomtext.

Faking text

Now let's change the Olympus logo, to convey a different message altogether



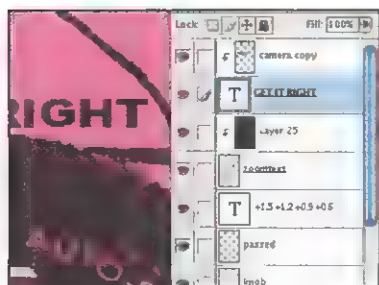
Following on from the last page, zoom in on the camera, around the Olympus text. You may have noticed that this camera layer is the shape of a camera, masking a photo of my SLR underneath using a clipping group – it was then reduced to one layer. It won't be too hard to recreate this effect. Select the Arial Black font (or something similar) and type the word OLYMPUS in capitals.



Obviously, it helps to have the type positioned near, or even covering, the original Olympus type we're trying to copy. Then open the Character Palette to tweak the text. Change the font size so it's as close as we can get to the original without being too small – try 6pt. Then change the Vertical Scale to 70% and the Horizontal Scale to 86%. In the camera layer, erase the Olympus logo.



This is as close to the logo font as we need – no one will be looking too closely, as it's a small detail in the image. Then selected the text, and retype the word OLYMPUS as GET IT RIGHT – more in keeping with the article. Now, to make the text look like a mask, like the rest of the camera – start by duplicating the camera layer, and placing it above the new text layer.



Hold the [Alt] key, and hover the mouse between the text and duplicated layers, until you see the clipping group icon appear, and click to group them. Select the duplicate, and move it around the canvas until part of the camera image shows through the text. Change the Blending Mode of the text layer to Luminosity (like the camera layer). Then it's done – see the sidebar for the 'clean-up'.



From a distance

Try zooming out to view your work within the wider picture – the change in text is probably something people won't even notice, until they start looking around the image at the smaller details. When they do find this, it's like a reward for looking closer.



Tidy layers

When working with many layers like this, it helps to make some positive decisions, and merge together as many as possible. This keeps the file size down, so it renders more quickly. To start with, merge both clipping group layers together into one layer (the text layer will need rasterising). Then, after placing the GET IT RIGHT layer above the camera layer, we can merge those two together too.

Adding a main title

We can use text layers to create new letter forms for our image



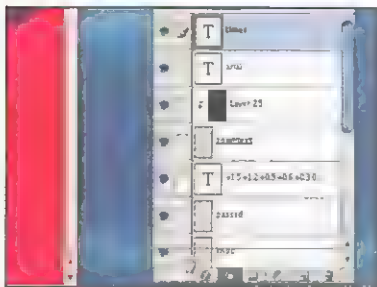
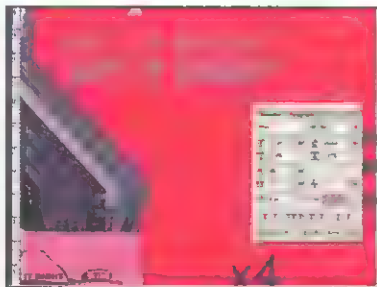
Experiment

Be as experimental as you like in creating these new letter forms. Try overlaying and masking different fonts, or the same fonts but using different sizes or styles. Use these forms on bigger projects, such as poster design, where they'll really be noticed.



Blending in

Note that I've used the mauve colour from the bottom of the image for this text. This helps redress the balance of the image, as this colour doesn't appear anywhere else in the image. This particular shade also blends well into the pink, and with the richer blues, so won't detract from the article's main heading.



Continuing from the previous page, we now want to add a main title piece for the illustration – the article will have its own title, overprinted on the bottom of the image, along with the introductory copy, so this text shouldn't stand out too much. Start by typing GET IT RIGHT again, in 18pt Arial Black (or similar), with no anti-aliasing.

Then duplicate this text layer, highlight the new text and change the font to Times. The idea now is to have one roughly masking out the other, so also change the style to Bold and then, using the Character Palette controls, change the width so both pieces of text are roughly the same size and shape. The width is changed to 10%, and the tracking (letter spacing) is set to 20.

Then move the Times text so it's laid over the Arial text, and make final adjustments. Label the Arial layer 'arial' and the Times layer 'times'. Here's the fun bit – we can make a mask for 'times' from 'arial'. First, select the 'times' layer, then, in one move, click and drag the 'arial' layer and drop it on the Add Layer Mask button at the bottom of the palette.

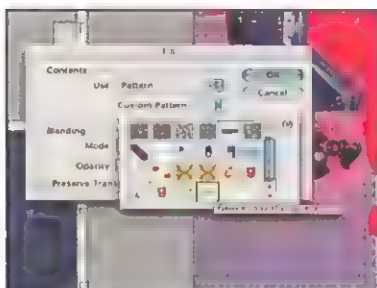
Now turn off the 'arial' layer and you'll see how the 'times' layer has been masked – there's also a mask thumbnail to show this, even if it's too small to see. See how this creates whole new type shapes – the easiest way to adjust it is probably to Undo the mask (or use the History palette) and reposition the arial layer. Finish by rotating it 45° using the Transform function.

Creating a text pattern

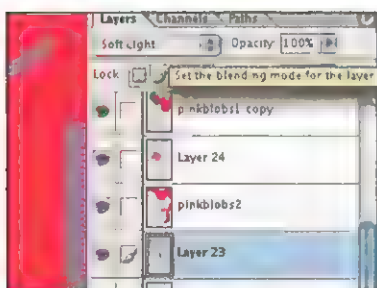
We'll complete our project with a subtle pattern to fill in the spaces



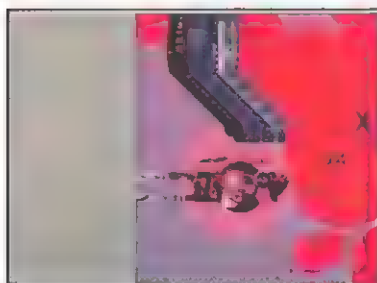
We now want to add a pattern detail to cover some of the background 'space'. Open a new, small file, and zoom right into a small section. In 3pt type, type an x, several spaces and then another x. Then hide the background layers, so you can see the type over the transparency.



Then use the Rectangular Marquee Tool to make a rough selection around the x's, as shown. Do Edit > Define Pattern to do just that – this is the tile for our pattern. Back in the main image file, create a new empty layer and do Select > All, to select the whole layer content. Then do Edit > Fill, and select Pattern in the pop-up menu – select the pattern you just made, and hit OK.



So the pattern is painted in, but we want it to appear just above the gradient layer, so drag and drop the layer to a new position lower in the stack. Changed the Blending Mode to Soft Light, so it's a little more subtle and blended into the background.



Finally, we want to break up the pattern. Select the pinkblobs2 layer, and using the Magic Wand Tool, with Tolerance set to 0 and all other Options un-ticked, click on the pink blobs to select all those shapes. Then do Select > Transform Selection and scale it up, as well as moving it along. After hitting [Return] to okay the transformation, Select the pattern layer again and hit delete to make the cutaway.



Pattern Maker

You can the method shown here to create a pattern, or try the Pattern Maker, found in the Filters list. You'll notice that it creates something of a more random pattern, and you can instruct it to randomise over and over, until you see something that tickles your fancy.



Final export

After finishing a piece of work like this, it's a good idea to save it as a PSD, so that you can alter and edit any files as necessary, but export to the file type you need. As this image is for a printed magazine, it's saved as a CMYK TIFF – by choosing Image > Mode > CMYK and then Save As...

On your CD-ROM

Here's how to get the most from the disc that accompanies your Focus Guide

To access the resources and files on this disc, including the huge collection of fonts and exclusive video tutorials, first insert the CD into your drive. Whether you're using a Mac or a Windows PC, the disc will work equally well. If the disc interface doesn't run automatically, look at the opposite page to find out how to start your installation manually.

Before you go on

The first item that should appear on your screen is the disclaimer

window; here you'll need to click on 'I Accept'. Please remember that this disc has been scanned and tested at all stages of production, but – as with all new software – we still recommend that you run a virus checker before use. We also recommend that you have an up-to-date backup of your hard disk before using this disc. Future Publishing does not accept responsibility for any disruption, damage and/or loss to your data or computer system that may occur while using this disc, or the data and programs on it. Please

ADOBE PHOTOSHOP CS

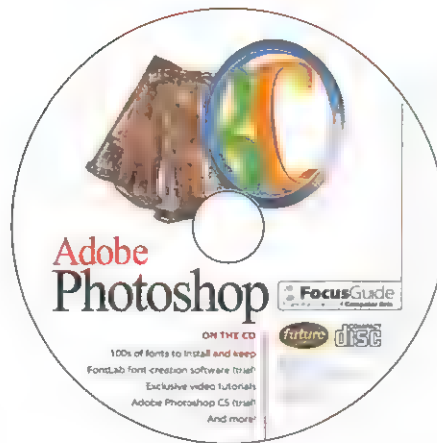
Try the latest version of the legendary image-editor

The latest incarnation of Adobe's photo editing suite brings with it an array of new tools and features. With this demo you'll be able to follow all of our tutorials in a new and innovative environment. The chance to hone your skills by experimenting with whole host of new features is not to be missed! The improved File Browser enables you to quickly preview, tag and sort images, amongst other things. While the all-new 'Match Colour' command allows you to instantly match the colour scheme of one image with another. Adobe has also improved support for other file types, and you can now create Flash animations in ImageReady CS.



Adobe's all-new version of the popular image manipulation software includes a number of great new features

www.adobe.com/products/photoshop/main.html



consult your network administrator before attempting to install any software on a networked PC.

Installation

Once inside you'll see a range of options in the menu bar. Click on a link to access the section that you require. Some files, such as the free fonts, cannot be accessed via the interface; instead you'll need to open them via My Computer (PC) or by clicking the disc icon (Mac). Our video tutorials require the latest QuickTime Player, from

www.apple.com/quicktime/download.

If you have a query about your disc, email (support@futurenet.co.uk) for help. If you want to talk to a member of the team, call 01225 822743.

Note that we can only provide basic advice on using the disc interface and installing the supplied software. We cannot give in-depth help on specific programs, or on your particular system configuration.



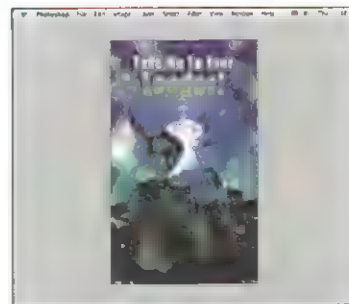
Starting your installation manually

PC users: click on the Windows Start button and click Run. Then click Browse and go to the CD directory in My Computer. Look for a file called PFGi.exe and double-click it. Then click OK in the Run dialogue, and the CD should then load up.
Mac users: Double-click the disc icon, then double-click PFGiClassic or PFGiOSX, depending on which OS you're using.

VIDEO TUTORIALS

Learn how to use the awesome Type tool

We've once again called upon the expertise of the Photoshop guru George Cairns to help teach you Photoshop's basic Type functions. In this set of video tutorials you will learn how to embed text into graphics and give your designs a truly professional look. There's a seventies feel to this tutorial, as you'll be creating a b-movie style poster, complete with aliens and stylised text. Having followed the project you should have the confidence to add text to your own photos. These tutorials have been created in the QuickTime format. Make sure you have the latest free version of the QuickTime Player software by visiting the address below.



Create images that are out of this world, with this month's video tutorials from George Cairns

www.quicktime.com/download

FontLab

Can't find a suitable font? Then create your own unique typeface with this font-builder



FontLab Website

Check out other useful typography software from the makers of FontLab at: www.fontlab.com

Further useful links include Larabie Fonts:

www.larabiefonts.com

Tom7 Fonts:

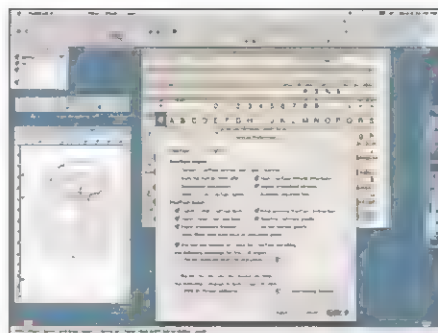
<http://fonts.tom7.com>

And Misprinted Type:

www.misprintedtype.com

Finding exactly the right font for a particular job can be tricky. Even if you know just what you're looking for, you might have to search the internet for hours before you find what you want. So, it makes sense you spend that time designing a font of your own that will fit the bill perfectly, and FontLab can help you do just that.

It imports and exports both TrueType and Type 1 fonts and edits both formats in their native form. Additional functions include both manual and automatic hinting and



Tweak your existing fonts, or create your own unique designs from scratch using this multi-platform typography tool

kerning. The trial version on the disc prints each character with a tiny logo and will only save 20 glyphs at a time.

BUMPER FONT COLLECTION

A large collection of fonts from top typography producers

There is a vast selection of fonts for all your needs on the CD. To start you off Ray Larabie has provided an extensive collection for both PC and Mac in true type and postscript format. The second selection of fonts have been created by Tom Murphy 7 and are compatible with PC only. However, the converter that accompanies the fonts on the disc can be used to make the fonts Mac compatible. Last but not least, Eduardo Recife, a Brazilian graphic design student with a passion for typography has donated three retro styled fonts on behalf of his company Misprinted Type. So, whatever you're working on, you should find a suitable font here.

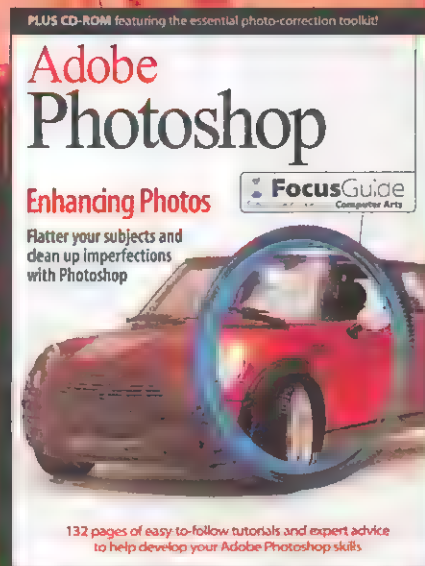
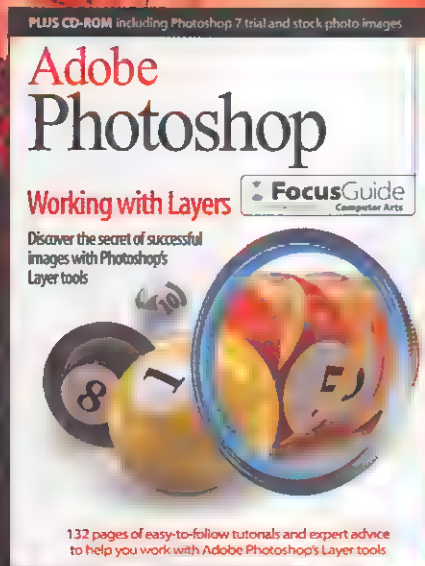


Create superb graphics using the three cutting-edge fonts provided by Brazilian company Misprinted Type

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Next Month

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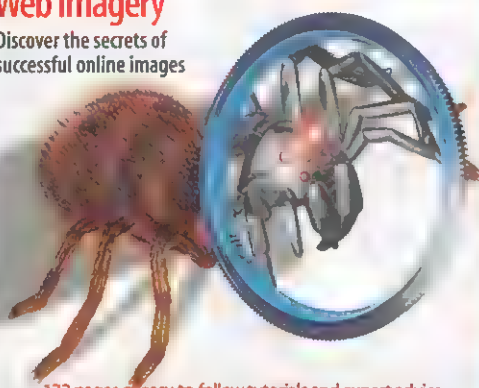
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All contents subject to change



ISSUE 10 ON SALE 6 MAY

Glossary

Don't let jargon slow you down. Here's our handy guide to essential terms found in this Focus Guide

Anti-aliasing

Moving pixels around can cause undesirable jagged edges to appear, where edited pixels have not blended smoothly together. Anti-aliasing refers to the process of smoothing out these jagged edges for a more natural look.

Blending modes

You use blending modes to determine how the pixels in a layer are blended with underlying pixels on other layers. By applying specific blend modes to individual layers, you can create a wide variety of special effects.

Brush

Brushes enable you to paint on Photoshop images with colour, other bits of images and pre-defined patterns. They mimic real brushes in that you can alter the size, hardness and texture in order to achieve the effects you want.

Colour channel

There are three colour channels in all colour images: red, green and blue. Each one contains information specific to that colour. Photoshop enables you to alter each channel independently, making it possible to reduce grainy blue skies without affecting the rest of an image, for example.

Filter

A filter is a preset tool within Photoshop, which applies an effect to an image (or a selection within the image). Some filters apply their effect in one click, while others offer more complex settings. Filter categories include Sharpen, Blur, Artistic and Stylize. Each of these offer further options via

fly-out menus. For a complete list click in the Filter menu.

GIF (or .gif)

A type of image file format best suited for producing simple images for the web. Examples include logos, banners, buttons and anything made up of only a few flat colours.

Greyscale

An image is greyscale if it contains no colour information. Almost all digital camera files, for instance, will be in colour. But you can turn them into black and white with many fine gradations of grey, from within Photoshop by turning them into greyscale images.

Image size

This refers to the physical size of an image. For instance, a photograph you are working on may be 20x15cm. This matters most when you come to printing out the image.

JPG (or .jpeg)

A type of image file format that gives a desirable combination of small file sizes and good quality photo reproduction. It is commonly used in digital cameras to store the images that you take. The small file sizes also make it ideal for the web.

Layer

Layers containing effects or elements of images can be stacked on top of the original image layer (the background) in order to change the appearance of the image. Layers do not directly affect the layers beneath them, in the same way that a blurry piece of glass placed over a photograph does not actually affect the photograph

– in both cases, it is the appearance that is changed, leaving the original untouched.

Marquee

The flashing dotted outline that surrounds a selection. You'll also see it referred to in some places as 'marching ants'.

Rasterize

When you 'rasterize' a graphical element, you convert it from a vector to a pixel-based image. It will no longer be scalable like a vector, but can still be edited like other images in Photoshop.

Resolution

A measure of how many pixels make up an image. A resolution of 300dpi (dots per inch) is recognised as the minimum if you're intending to print your images. 72dpi is sufficient for images intended for the web.

Selection

Any part of an image which you select with Photoshop's tools, shown by a marquee around it. You can then work on certain parts of an image, or remove them without affecting the rest.

Thumbnail

A small, 'thumbnail-sized' version of an image. You'll find them in folders of images and in Photoshop's File Browser. Because they're smaller than a full size image you can browse through them more quickly, which makes finding the file you're after far easier.

Pixel

An abbreviation for 'picture element', it is essentially a tiny dot of colour on screen. Most images are made of up millions of pixels, which

combine to make an image look seamless. Zoom in very close on an image, however, or enlarge it to a high degree, and you can clearly see these individual pixels.

Plug-in

An piece of software that adds extra features to Photoshop – usually under the Filters menu. Plug-ins cannot work independently of Photoshop; they need to be added to Photoshop's 'plug-ins' folder before they will work. Often called 'third party' plug-ins, because they are developed by companies other than Adobe.

PSD

Photoshop's own file format, which preserves elements such as layers and channels. If you're editing an image file, it's sensible to save it as a PSD, in order for the changes you have made to remain editable when you next open it.

Tool options bar

When a tool is selected, the corresponding tool options bar automatically appears at the top of the Photoshop window, giving you access to various options relating to the tool, often including such things as Anti-aliasing and Feathering.

Vector

A 'vector' is a type of graphical element. In Photoshop graphics are usually 'pixel-based', which means they are difficult to manipulate without adversely affecting their image quality. The advantage of vectors is that they are 'resolution independent', so can be scaled up and down, and resized without loss of quality.

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